

Bonhams



Fine Chinese Ceramics and Works of Art

中國瓷器及工藝精品

Hong Kong | 5 May 2025





237 (detail)

Fine Chinese Ceramics and Works of Art

中國瓷器及工藝精品

Hong Kong | Monday 5 May 2025 at 2:30pm

HIGHLIGHTS PREVIEW

Hong Kong
17 - 20 March 2025, 10am - 6pm
Bonhams Hong Kong Gallery
11/F, Six Pacific Place,
50 Queen's Road East

Taipei
11 April 2025, 1pm - 6pm
12 - 13 April 2025, 11am - 6pm
B1, Bellavita
No. 28, Songren Road
Xinyi District

VIEWING

Hong Kong
1 - 4 May 2025, 10am - 6pm
Bonhams Hong Kong Gallery
10/F, Six Pacific Place,
50 Queen's Road East

精選拍品預展

香港
2025年3月17至20日 上午10時至下午6時
邦瀚斯藝廊
皇后大道東50號
太古廣場六座11樓

台北
2025年4月11日 下午1時至6時
2025年4月12至13日 上午11時至下午6時
Bellavita寶麗廣場 B1 藝文空間
信義區松仁路28號

預展

香港
2025年5月1至4日 上午10時至下午6時
邦瀚斯藝廊
皇后大道東50號
太古廣場六座10樓



212 (detail)

Fine Chinese Ceramics and Works of Art

中國瓷器及工藝精品

Hong Kong | 5 May 2025 at 2:30pm

香港 | 2025 年 5 月 5 日 下午 2 時半

BONHAMS (HONG KONG) LTD

11/F, Six Pacific Place
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SALE NUMBER

31168

PAYMENT

For an overview of the payment process please refer to Clause 9 of the "NOTICE TO BIDDERS" at the back of this catalogue.

VIEWING

1 - 4 May
10am - 6pm

ILLUSTRATIONS

Front Cover: Lot 205

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B You must provide proof of identity when submitting bids. A copy of a government- issued photo identification (driving licence or passport) showing your full name and date of birth, and, if not shown on the ID document, proof of your current address (utility bill or bank statement).

For company account or other entities, please contact us in relation to the documents you will need to provide.

Failure to do this may result in your bids not being processed.

We would like to thank Third Paragraph for the design and Mark French for the photography of the catalogue.

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Please be aware that all Lots marked with the symbol **Y** are subject to CITES regulations, as specified in Clause 13 of the Notice to Bidders contained at the end of the catalogue.

瀕危野生動植物種國際貿易公約條例

請注意：本目錄中標有Y符號的拍賣品受瀕危野生動植物種國際貿易公約規限，詳情請參閱目錄後部分「競投人通告第13條」。

The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol **Φ** printed beside the lot number in this catalogue. Please note since March 2016 China has imposed a ban on the import of ivory.

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To bid live online and / or leave internet bids please go to www.bonhams.com/auctions/31168 and click on the Register to bid link at the top left of the page.

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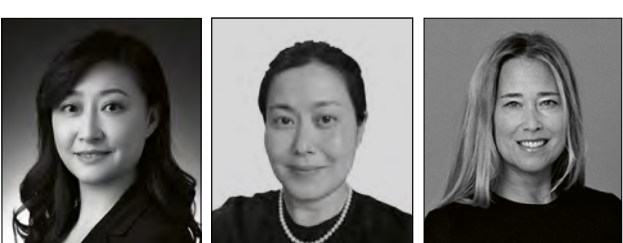
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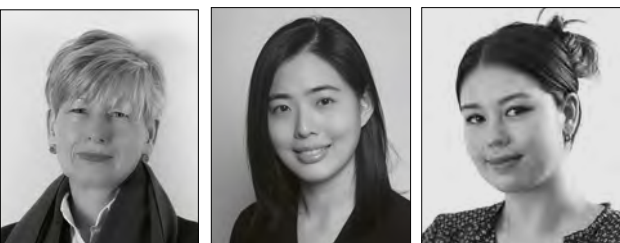
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The Sze Tak Tong Collection

世德堂藏珍

(Lots 201-214)

Bonhams is pleased to present the esteemed Sze Tak Tong Collection, curated by Mr. Quincy Chuang, marking its debut collection with us. This remarkable collection features fourteen exceptional pieces across two major categories: Buddhist art and early Qing polychrome porcelain. Highlights include the important imperial gilt copper-alloy figure of Longnü from the Chongzhen period, and an exceptionally rare famille-rose reticulated 'bats and clouds' hat stand and cover from the Qianlong period, both of which have not appeared in the auction market in nearly fifty years.

莊貴倫先生「世德堂」珍藏首度委託香港邦瀚斯拍賣，於佛教藝術與清初彩瓷兩大門類精選十四件珍品。領銜作品為明崇禎銅鑲金龍女立像，及清乾隆粉彩雲蝠紋冠架，皆為睽違拍場近五十載之罕見瑰寶。



201

201
A ROCK CRYSTAL PARCEL-GILT SILVER-ALLOY MOUNTED 'BAJIXIANG AND SNAKES' RITUAL VESSEL

Tibet, Qing Dynasty
The well carved ovoid vessel with openwork parcel-gilt silver-alloy mount around the rim and shoulders with eight gilt-bordered lappets, each enclosing in gilt one of the Eight Buddhist Emblems, *bajixiang*, against a silver-alloy foliate ground, with an inlaid setting between each lappet connecting with a silvered snake to the lower section mount, set around the base with gilt and silvered petal panels, box. 8.8cm (3 1/2in) diam. x 6.6cm (2 5/8in) high. (2).

HKD40,000 - 60,000
US\$5,200 - 7,700

西藏 清 水晶局部鑲金銀釧八吉祥蛇紋禮器

Provenance:
Christie's Hong Kong, 2 November 1999, lot 718
Sze Tak Tong Collection

來源：
香港佳士得，1999年11月2日，拍品編號718
世德堂藏品

Compare with a similar Tibetan ritual hardstone-inlaid rock crystal jar and cover, dated as 18th century, decorated with the *bajixiang*, which was sold at Sotheby's Hong Kong, 5 October 2011, lot 2132.

比較一件十八世紀藏傳佛教水晶嵌寶石蓋罐，同樣飾有八吉祥紋，售於香港蘇富比，2011年10月5日，拍品編號2132。

202
A RARE SILVER-INLAID COPPER-ALLOY “MYTHICAL BEAST” WEIGHT

Ming Dynasty
Superbly cast as a recumbent coiled tiger-like beast with its head turned left and raised, the face with rounded ears pulled back and flanking the horn, well detailed with rounded eyes below silver brows above the *ruyi*-shaped nose, the body with curved spine delineating the silver-inlaid stripes, extending to the long coiled tail resting atop the left haunch, the right front and back legs displaying the sharp claws, the reverse flattened. 9cm (3 1/2in) wide.

HKD30,000 - 50,000
US\$3,900 - 6,400

明 銅錯銀瑞獸形鎮

Provenance:
Spink & Son Ltd., London (label)
Sze Tak Tong Collection

來源：
倫敦古董商Spink & Son Ltd.（標籤）
世德堂藏品

The present lot was made in imitation of the bronze weights produced from the Warring States period to the Eastern Han dynasty, often inlaid either in gold or silver. Such weights were made to hold down the corners of woven mats used for seating or for the board game *liubo*. They were usually made in the shape of animals or mythical beasts, often coiled to form a circle, or in the shape of human figures, and even mountains. They were typically made of bronze, and sometimes lavishly decorated in gilding, or inlaid with gold, silver and precious stones, emphasising the high social rank of the owner. For a Han dynasty example, see a crouching tiger gilt bronze weight, from the Charles Lang Freer collection, in the National Museum of Asian Art, Smithsonian Institution, Washington DC (acc.no.F1915.94); and see also from the Smithsonian, from the Arthur M. Sackler collection, a gold and silver-inlaid bronze tiger weight, Han dynasty (acc. no.S2012.9.2306).

A related bronze 'Buddhist lion' weight, Ming dynasty, was sold at Christie's London, 8 November 2013, lot 1434.

此鎮紙仿戰國至東漢青銅器而作，多飾以錯金銀，用於壓席角或六博棋局四角。其造型多變，有瑞獸、人物及山巒等，多以青銅鑄就，輔以鎏金銀或寶石鑲嵌，彰顯使用者之尊貴身份。參考弗利爾舊藏一件漢代銅鎏金臥虎鎮，現藏華盛頓史密森尼學會國立亞洲藝術博物館，館藏編號：F1915.94；以及館藏另一件漢代銅錯金銀虎形鎮，為賽克勒舊藏，館藏編號：S2012.9.2306。

另參考一件明代銅獅鎮，售於倫敦佳士得，2013年11月8日，拍品編號1434。

203
A RARE GILT-BRONZE 'BUDDHIST LION' WEIGHT

Ming Dynasty
The recumbent beast with its head turned left and raised with ears pulled back flanking the scrolling mane, with raised forehead above the bulging inlaid reddish eyes below the bushy brows, above the *ruyi*-shaped nose and jaws open to reveal the teeth, with well delineated spine diving the scrolling mane, the flanks adorned with flame scrolls, the lower body with detailed legs and sharp claws. 8.7cm (3 3/8in) wide.

HKD40,000 - 60,000
US\$5,200 - 7,700

明 銅鎏金佛獅鎮

Provenance:
Christie's London , 2 April 1979, lot 18
Sze Tak Tong Collection

來源：
倫敦佳士得，1979年4月2日，拍品編號18
世德堂藏品

See a related gilt-bronze 'mythical beast' weight, Ming dynasty, which was sold at Sotheby's New York, 22 September 2021, lot 125.

參考一件明代銅鎏金瑞獸形鎮，售於紐約蘇富比，2021年9月22日，拍品編號125。



202



203

A VERY RARE BLUE AND WHITE 'GUANYIN, SUDHANA AND LONGNŪ' CIRCULAR PLAQUE

Chenghua
Superbly painted in darker and lighter shades of blue with the bodhisattva Guanyin seated on a mat with its hands clasped in *anjali mudra*, flanked on either lower sides by the acolytes Sudhana on the left and Longnū on the right, each standing atop a cloud, with a further figure, possibly depicting Weituo seated atop a cloud holding a wrapped sword, with cloud-covered cliffs to the left with bamboo and pine, all above a lotus pond, encircled by a double underglaze blue line, framed. *The plaque: 21cm (8 1/4in) diam.*

HKD100,000 - 150,000
US\$13,000 - 19,000

明成化 青花觀音及善財龍女圓屏

Provenance:
Sotheby's London, 15 December 1981, lot 189
Sze Tak Tong Collection

來源：
倫敦蘇富比，1981年12月15日，拍品編號189
世德堂藏品

The present plaque is a superb example of Chenghua period blue and white porcelain. The soft elegant style of painting, typical of the period, is here accentuated with a degree of 'heaping and piling', with varying shades of underglaze blue, adding depth to the remarkable composition.

The Chenghua Emperor demonstrated profound reverence for Buddhism, regularly reciting the Buddhist texts and summoning scribes to transcribe. Tibetan monks were invited to the court to perform ritual recitations, while some took up residence in Beijing, establishing monasteries. It is in this context that the present lot, depicting Guanyin and her acolytes as well as possibly Weituo, was commissioned, likely to be inset within a screen or another piece of furniture.

Compare two closely related blue and white circular plaques, Chenghua, which were sold at Christie's New York, 19 September 2014, lot 846, depicting Guanyin and probably Sudhana, and 15 September 2011, lot 1477, depicting three scholars and two attendants below a pavilion emerging from the clouds. The same style of painting can also be seen on a blue and white rectangular plaque, Chenghua, which was sold at Bonhams London, *The du Boulay Collection of Chinese Ceramics*, 10 November 2003, lot 103, and which was previously sold by Bluett & Sons, Ltd., London, 11 June 1981, and before at Sotheby's London, 3 April 1979, lot 154.

本拍品釉色灰藍淡雅，青花帶濃淡層次，乃成化青花瓷器之典型例子。

成化帝崇佛，常誦佛經，並召人入宮抄寫。又請藏僧入宮，誦經行法。一些藏僧還在京修建寺院。此圓屏繪觀音菩薩於中央，善財、龍女及韋陀隨侍在側，應為鑲嵌於屏風、家具上。

比較兩件成化時期青花圓屏：其一繪觀音與善財，售於紐約佳士得，2014年9月19日，拍品編號846；其二繪亭閣高士圖，同樣售於紐約佳士得，2011年9月15日，拍品編號1477。同類畫風亦見於一件成化時期青花長方屏，售於倫敦蘇富比，1979年4月3日，拍品編號154；後經倫敦古董商Bluett & Sons釋出，1981年6月11日；並於倫敦邦瀚斯Du Boulay藏瓷專場再次易手，2003年11月10日，拍品編號103。



AN IMPORTANT MASSIVE IMPERIAL GILT
COPPER-ALLOY FIGURE OF LONGNÜ

Yuyongjian gong zao mark, cyclically dated to the Xinsi year of
Chongzhen, corresponding to 1641 and of the period

明崇禎 1641 年 銅鑲金龍女立像
「大明崇禎辛巳年虔命御用監恭造」款



The Guanyin’s Attendant: A Study of the Ming Dynasty Chongzhen-marked Sculpture of Longnü

Luo Wenhua

This Longnü (Daughter of the Dragon King) figure exhibits a slightly rounded face with a flat forehead, full cheeks, an elongated nose, soft eyes, delicately arched brows, and gently pursed lips, embodying the gentle and benevolent characteristics often found in representations of women in Chinese art. Her hairstyle is distinctly styled in two buns, with long hair parted at the back and braided, each side coiled up. The two golden hairpins and the decorative cloud motifs atop her head serve to secure the hairstyle, which is typically associated with maidservants, thus accurately denoting her identity as an attendant to the Bodhisattva Guanyin.

Upon closer examination of her attire, Longnü's elevated status becomes evident. She wears a wide-collared necklace adorned with a gold lock and a gold *ruyi*, symbols of "longevity" and "good fortune." These elements were traditional in the attire of children in ancient China, reflecting the Han dynasty's protective customs.

Longnü is clad in a wide-sleeved robe that extends to her ankles, featuring meandering leafy patterns at the cuffs. The robe has a round collar and is complemented by double-cloud motifs at the shoulders, whose edges are finely engraved with foliage patterns. The borders of the ‘cloud’ shoulders on either side of her outer arms are embellished with fringe, echoing clothing characteristics seen in operatic costumes. She wears a long skirt, secured at the back by an exquisite ‘jade’ belt. Although the ‘jade’ belt is not visible from the front, it is tied with a knee cover that hangs down before her knees,

decorated with a triangular motif and floral patterns within circular openings on both upper and lower sections. Ribbons are likely tied at both sides of the knee cover, naturally knotted in the center, enhancing the decorative aspect of the attire. From a side view, the elaborate decorations are equally impressive, with five strands of beaded ornaments hanging from the ‘jade’ belt, each bead perfectly round and uniform. A ribbon is also tied on the right side of the ornament, cascading and fluttering, creating a vibrant effect. Below the belt, the long skirt is covered by an apron featuring cross patterns; the horizontal stripes resemble iron rings, while the vertical ones appear as fabric bands. The points where these intersect are fastened, forming a grid, with the top layer displaying a repeated V-shaped pattern and a central circular structure reminiscent of armour. Overall, the attire suggests a noble lineage.

Longnü holds a bowl stand in both hands, within which is a lotus pedestal topped with a precious jewel. The top of the jewel is slightly damaged, indicating that it originally featured a dragon motif. Beneath the bowl is a square cloth, signifying solemnity. Longnü stands on a lotus pedestal, her feet adorned with shoes. The lotus pedestal features both an upright and an inverted lotus, with the upright lotus elevated above the base, exhibiting seven incised lines on its leaf surface, while the inverted lotus bears floral branch motifs.

This figure is cast in bronze, with substantial thickness, standing at 111.5 centimeters tall, the lotus pedestal approximately 50 centimeters in diameter,

and weighing 145 kilograms. The gilding is thick and exudes a deep, stable tone. The inscription is carved in double-line calligraphy on the surface of the lotus pedestal: "Made by the Imperial Workshop in the 14th year of the Chongzhen era, in the year of the Xinsi." This inscription clearly indicates that the sculpture dates to the 14th year of the Chongzhen era, or 1641, just three years before the fall of the Ming dynasty. The tone of the inscription suggests that this was commissioned by the Ming Emperor Zhu Youjian (1611–1644, reigned 1627–1644) through the Imperial Workshop. The function of the Imperial Workshop in the Ming dynasty was akin to that of the Qing dynasty's *Neiwufu*, responsible for the production of all items used in the emperor's presence, including screens, furnishings, and utensils. This encompassed the creation of Buddhist images and other artifacts, including hardwood beds, tables, cabinets, and shelves, as well as items made from ivory, rosewood, white sandalwood, *zitan*, ebony, *jichimu*, double-six dominoes, chess, bone tiles, comb boxes, mother-of-pearl inlays, lacquerware, carved lacquer, trays, and fan handles.¹

The significance of this figure is further underscored by the historical context surrounding Emperor Yizong's faith journey. Influenced by Johann Adam Schall von Bell (1592–1666), he converted to Catholicism around the fifth year of his reign, leading to the destruction of previous Buddhist and Daoist images within the palace. However, after the death of his fifth son Zhu Cihuan (1633–1637), he abandoned Catholicism. By the 13th year of Chongzhen (1640), he returned to his Buddhist and Daoist roots, and this image was

likely among the first Buddhist figures created shortly thereafter.²

From the existing artifacts, this sculpture appears to be part of a group that includes the Bodhisattva Guanyin, Sudhana (Shancai Tongzi), Longnü, and Weituo. A statue of Sudhana bearing the same inscription is preserved in the Columbia University Library (standing at 109 centimeters tall, with a base diameter of over 50 centimeters³), while another statue of Weituo with the same inscription is in the Capital Museum in Beijing (measuring 116.8 centimeters tall). The lotus petals of the Sudhana statue are similar to those of this Longnü statue. Although the lotus petals of the Weituo statue are missing, its gilding and craftsmanship are comparable, suggesting they originally belonged to a set of concurrently cast figures. It is remarkable that three of these court sculptures, once scattered far and wide, have survived to this day.

The triadic configuration of Guanyin, Sudhana, and Longnü is unique to Chinese Buddhism, differing from Indian and Himalayan traditions. The Avatamsaka Sutra describes how Sudhana generates the great bodhicitta and seeks out wise teachers, ultimately attaining enlightenment and entering the Dharma Realm. His pilgrimage includes reaching the abode of Guanyin on Potalaka Mountain, a narrative that later became the source for the motif of the boy's homage to Guanyin. By the early Tang dynasty, depictions of Guanyin preaching on Potalaka had emerged, and in the 9th century, the renowned painter Zhou Fang (dates unknown) created the widely celebrated Water-

Moon Guanyin. During the Northern Song dynasty, imagery of Sudhana's 53 visits transitioned into a more mature form, and combined with the deep-rooted belief in Guanyin, the motif of the Sudhana visiting Guanyin gained prominence, paralleling the trend where Manjushri and Samantabhadra were often depicted accompanied by Sudhana. Guanyin similarly adopted Sudhana as her attendant. This type of imagery became well-established between the late 11th and early 12th centuries, with examples found in the sculptures of Anyue and Dazu in Sichuan.

Furthermore, in the Lotus Sutra, the narrative of Longnü achieving Buddhahood is mentioned: Manjushri enters the dragon palace to preach, and during the assembly, the daughter of the Dragon King offers jewels to the Buddha. She transforms from female to male and attains Buddhahood, establishing a close association between Manjushri and Longnü.

Chinese Buddhism places significant importance on both the Avatamsaka Sutra and the Lotus Sutra, integrating them with the veneration of Guanyin, leading to the formation of the triad consisting of Guanyin, Sudhana, and Longnü. This combination is also influenced by Daoist traditions, where celestial beings are frequently depicted with child attendants. By the 12th century at the latest, this new triad of Guanyin had emerged in Chinese Buddhism, with remnants of such combinations visible in the 15th niche of the pagoda at the Dazu cave in Chongqing. The second cave at Yulin in Anxi, Gansu, belonging to the Western Xia period, features Water-Moon Guanyin on the southern and northern walls, with Longnü, elegantly dressed, depicted on the right side of the

southern wall, and Sudhana arriving on a cloud on the left side of the northern wall.⁴

This triad configuration became particularly popular during the Ming dynasty, with numerous clay and bronze statues found in temples, often accompanied by Weituo as a guardian deity. Given that both Sudhana and Longnü possess associations with wealth, this further propelled their veneration in China. The Longnü statue in question is one of the works that emerged within this historical context, and due to its royal provenance from the Ming court's Imperial Workshop, it holds significant artistic and scholarly value.

1. Liu Ruoyu, *Zhuo Zhong Zhi*, Beijing: Ancient Books Publishing House, 1994, p. 103.

2. Liu Ruoyu, *Zhuo Zhong Zhi*, Beijing: Ancient Books Publishing House, 1994, p. 146; Wen Bing, *Lie Huang Xiao Shi*, Beijing: Ancient Books Publishing House, 2020, p. 177.

3. Pengliang Lu, *Recasting The Past: The Art of Chinese Bronzes, 1100-1900*, New York: the Metropolitan Museum of Art, 2025, pl. 85.

4. Chen Junji, "The Combination of Sudhana and Longnü Among the Attendants of Guanyin Bodhisattva," *Gugong Wenwu Yuekan* [Palace Museum Cultural Relics Monthly], no. 473 (2022): pp. 98-109.



Portrait of Emperor Chongzhen
明崇禎皇帝像

觀音的侍女：明崇禎款龍女像考

羅文華

此尊龍女造像面龐略圓，額部平整，頰頤豐滿，鼻樑修長，目光柔和，細眉輕掃，櫻唇微抿，表現出漢地造像中女性形象溫婉慈和的特質。她的髮式是明顯的雙髻式，長髮在腦後兩分，長辮各在一側盤起，頭頂上的兩個金色柱頭和芝雲狀的裝飾是固定髮型的用具。根據歷史上的服飾變化，這種頭飾多為婢女的打扮，準確地顯示了她作為觀音菩薩脅侍的身份。

當我們仔細觀察她的服飾，又發現其身份又遠高於普通人一籌：胸前戴寬項圈，上綴一把金鎖和一個金如意，代表“長命”“吉祥如意”雙重含義，是中國古代兒童的標配，繼承了漢代護佑兒童的傳統。

龍女著寬袖外袍，長袖垂至腳踝，袖口有捲枝葉紋。外袍圓領，配雙雲肩，雲肩邊緣均鑿出枝葉陽紋。兩側外臂下雲肩的邊緣還有綴細毛的邊飾，借鑒了戲衣中表現外番形象的服飾特色。下著長裙，從背後可以清楚地看到，長裙束以一條華麗的玉帶，正面雖然看不見玉帶，但是玉帶上係有蔽膝，寬厚的蔽膝垂落膝前，以三角紋為底，其上下兩部分各有一個花枝紋的開光圖案。蔽膝兩側也應當繫了帛帶，帛帶在蔽膝中間自然打結，增加了服飾正面的裝飾性。從兩側看其裝飾之華麗毫不遜色，玉帶上各綴瓔珞五條，珠粒圓滿均勻。瓔珞右側還繫有帛帶，帛帶垂落，在離蓮座上部迎風揚起，頗為生動。背後玉帶下方，長裙外罩有一條圍裙，圍裙外面有十字形條紋，橫條類似鐵環，縱條以為布帶，交叉處有扣鎖住，形成方格，最上一層為反復V字形圖案，中間有環狀結構，與鎧甲類似，頗為獨特。總的看來服飾又暗示其尊貴的出身。

龍女雙手托起盞托，盞托內置蓮台，蓮台上設寶珠，寶珠頂部略殘，原來應當安設龍形象。寶盞下墊有一塊方巾，以昭鄭重。龍女雙足著履，直立於蓮座上。

蓮座有仰覆蓮，仰蓮高出座面，葉面上有七道陰線紋，覆蓮葉面上陰線刻花枝紋。

龍女像為黃銅鑄造，銅胎厚重，通高111.5厘米，蓮座直徑約50厘米，重達145公斤，鎏金厚實，色澤沉穩。其施造者的信息以陰線雙勾漢字刻在蓮座臺面上：「大明崇禎辛巳年虔命御用監恭造」。根據這條信息，我們明確知曉，此件造像的準確年代是明代崇禎十四年，即1641年，距離明代滅亡僅有3年時間。從銘文的口氣來看，這是明毅宗朱由檢（生卒年1611—1644年，在位1627—1644年）下旨由御用監鑄造。明朝的御用監相當於清朝內務府造辦處的職能，「凡御前所用圍屏、擺設、器具，皆取辦焉。有佛作等作，凡御前安設硬木床、桌、櫃、閣及象牙、花梨、白檀、紫檀、烏木、雞翅木、雙陸、棋子、骨牌、梳櫳、螺鈿、填漆、雕漆、盤匣、扇柄等件，皆造辦之。」

此像成造的意義還在於，明毅宗約於五年受湯若望（Johann Adam Schall von Bell，1592—1666年）的影響改信天主教，宮中曾經的佛道像均被毀撤，後因第五子朱慈煥（1633—1637年）病故受到觸動，又放棄天主教信仰。到崇禎十三年（1640）又重新回歸，復信仰佛道。此像即是在他恢復傳統信仰之後不久宮廷再造佛像的作品之一。

從現存的諸多實物來看，此尊造像應是觀音菩薩、善財、龍女、韋陀三尊組合的成員之一。在美國哥倫比亞大學圖書館（Columbia University Library）保存了同樣銘文的善財像（通高109厘米，座直徑50多厘米），北京首都博物館保存了同樣銘文的韋陀像（高116.8厘米），大小相當，善財像的蓮瓣也與此尊一樣，韋陀蓮瓣雖已缺失，但是鎏金效果和工藝水平也相當接近，應當可以肯定它們原來屬於同時鑄造的一

組造像，想想這組宮廷造然像星散四方，居然還有三尊能保存至今，這有一件多麼神奇的事情。

觀音、善財、龍女的配置並不見於印度佛教和喜馬拉雅佛教的傳統，而是中國漢傳佛教的發明。《華嚴經·入法界品》中描述了善財童子發下大菩提心，參訪善知識，最終獲得了圓滿，證入法界。其參訪行程中就包括抵達補怛洛迦山（即普陀山，Potalaka）的主人觀音菩薩，此情節後來成為童子拜觀音母題的來源。初唐時，觀音菩薩在補怛洛迦山說法的畫面已經出現，9世紀時，著名畫家周昉（生卒年不明）又創造出水月觀音，受到信眾的廣泛歡迎。北宋時期，入法界品圖轉換成為成熟的善財童子五十三參的圖像，加上觀音信仰深入人心，善財童子參訪觀音菩薩的母題受到重視，借鑒文殊與普賢二菩薩均配置善財童子的流行樣式，觀音也採用善財作為脅侍。這種題材的造像在11世紀末至12世紀初已發展成熟，在四川安岳與大足石窟造像中均可找到實例。

又據《法華經·提婆達多品》「龍女成佛」的情節中提到：文殊菩薩入龍宮說法，法會中一位龍女獻珠寶供佛，由女轉男，轉身成佛，由此文殊菩薩與龍女產生了密切的關聯。

中國佛教對於《華嚴經》和《法華經》二經極為重視，並與觀音菩薩的信仰融合起來，遂形成了觀音菩薩與善財、龍女二脅侍的組合。當然這個組合的形成也與中國道教中真人神仙多以金童玉女為侍者的影響有關。總之，最晚在12世紀，中國佛教中新的觀音組合終於出現，例如重慶大足石窟的多寶塔內第15號龕中可見這種組合的殘跡。甘肅安西榆林窟第二窟為西夏石窟，該窟西壁南、北側各繪製了一鋪水月觀音，南側水月觀音右側繪製服飾華麗的龍女，雙手當胸合什，北側左側繪畫善財童子乘祥雲而至。

這種觀音三尊的組合到明代最為流行，在寺廟中，泥塑和銅造像均比比皆是，而且多有韋陀在側作為寺廟的守護神身份出現。由於善財和龍女又都有財富的神格，這進一步助推了它們在中國受到崇拜的程度。此尊龍女造像就是在這種歷史背景下出現的作品之一，加之它出自明末宮廷御用監的皇家身份，因而具有很高的藝術價值和學術價值。

章節附註

1. 【明】劉若愚著：《酌中志》，北京古籍出版社，1994年，第103頁。

2. 【明】劉若愚著：《酌中志》，北京古籍出版社，1994年，第146頁；【明】文秉：《烈皇小識》，北京古籍出版社，2020年，第177頁。

3. Pengliang Lu, *Recasting The Past: The Art of Chinese Bonzes, 1100-1900*, New York: the Metropolitan Museum of Art, 2025, pl. 85,

4. 陳俊吉：《觀音菩薩脅侍眷屬中的善財與龍女組合》，《故宮文物月刊》2022年第473期，第98-109頁。

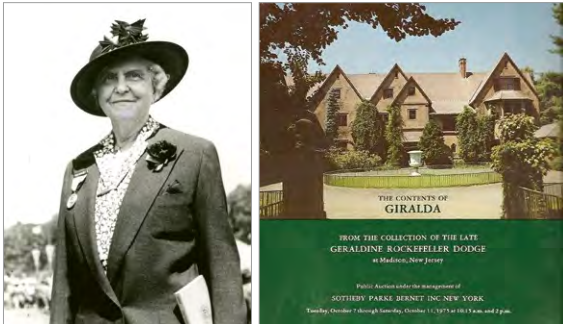


AN IMPORTANT MASSIVE IMPERIAL GILT COPPER-ALLOY
FIGURE OF LONGNÜ

Yuyongjian gong zao mark, cyclically dated to the Xinsi year of Chongzhen, corresponding to 1641 and of the period
The imposing standing figure of the female deity with serene expression, looking ahead with eyes downcast, the mouth picked out in red, with pendulous ears, the black hair pulled back into double-loops, wearing a headdress formed of two gilt buns connected with a *ruyi* tiara, holding aloft on a presentation cloth a quatrlobed offering dish supporting a pearl, wearing long flowing robes flowing to each side exquisitely incised along the hems with a foliate scrolling lotus border, the chest with a large raised *ruyi* enclosing a lotus blossom below the the necklace with a rectangular pendant and neck collar, with long variously incised stippled-ground *hu* shaped ribbons enclosing floral cartouches, with cloud-shaped shoes extending from underneath the robes, the back robe with further *ruyi*-shaped adornments below the shoulders, with a belt above the superbly adorned lower section with further pleats finely incised with dense cloud scrolls, all raised on the double lotus pedestal, with each lower lappet incised with a lotus blossom and each upper one with upright sprays, the fourteen character mark incised in double lines atop the pedestal in front of the figure, all richly gilt. 111cm (43 11/16in) high

HKD8,000,000 - 12,000,000
US\$1,000,000 - 1,500,000

明崇禎 銅鑲金龍女立像
「大明崇禎辛巳年虔命御用監恭造」款



Ethel Geraldine Rockefeller Dodge
埃塞爾·傑拉爾丁·洛克菲勒·道奇
(1882-1973)

Provenance:
Geraldine Rockefeller Dodge (1882-1973), Giralda Farms, Madison, New Jersey
Sotheby's Parke-Bernet, *The Contents of Giralda: Front the Collection of the Late Geraldine Rockefeller Dodge*, Madison, New Jersey, 7-11 October 1975, lot 263
Alan Hartman (1930-2023), New York
A & J Speelman Oriental Art, London
Sze Tak Tong Collection, acquired from the above circa 1975-1978

Exhibited, Published and Illustrated:
The Min Chiu Society and Hong Kong Museum of Art, *Honouring Tradition and Heritage: Min Chiu Society at Sixty*, Hong Kong, 2020, pp.309-311, cat. no.148

來源：
傑拉爾丁·洛克菲勒·道奇（1882年-1973年）收藏，美國新澤西州麥迪遜市吉拉爾達莊園
蘇富比Parke Bernet，《The Contents of Giralda: Front the Collection of the Late Geraldine Rockefeller Dodge》專場，新澤西州麥迪遜市，1975年10月7日至11日，拍品編號263
艾倫·哈特曼（1930年-2023年），紐約
倫敦古董商A & J Speelman Oriental Art
世德堂藏品，約1975至1978年間購於上者

展覽著錄：
敏求精舍及香港藝術館：《聚道傳承：敏求精舍六十周年》，香港，2020年，頁309至311，圖錄編號148

Ethel Geraldine Rockefeller Dodge (1882-1973) was the daughter of William Avery Rockefeller Jr. (brother of John D. Rockefeller Sr.) and Almira Geraldine (Goodsell) Rockefeller. She married in 1907 Marcellus H. Dodge Sr., president of the Remington Arms Company, bringing to the marriage US\$101 million. In addition to philanthropy, she was active in animal welfare, as well as being a breeder of dogs, writing on the subject and participating as a judge in major shows. The sale of the contents of Giralda, in which the present lot was included, took five days and comprised 1804 lots.

埃塞爾·傑拉爾丁·洛克菲勒·道奇（1882-1973）系小威廉·艾弗裡·洛克菲勒（老約翰·D·洛克菲勒之弟）與阿爾米拉·傑拉爾丁（古德塞爾）·洛克菲勒之女。1907年，她與雷明頓軍火公司總裁馬塞勒斯·H·道奇時共結連理，嫁妝達1.01億美元。除慈善事業外，她積極推廣動物福利，培育犬隻及就此著書立說，並擔任重大賽事評審。其吉拉爾達莊園的藏品拍賣會（包含本拍品）歷時五日，共釋出1804件拍品。



inscription 落款



Immeasurable Historical Importance: When the Fate of an Empire and the Emperor Intertwine

The present massive figure of Longnū, can be counted amongst the rarest vestiges of the Ming dynasty - a testament to its last days. It was cast by the Imperial Domestic Services in the *Xinsi* year, corresponding to 1641, three short years before the demise of the Ming dynasty by the conquering Manchurian Qing. The commissioning of the three extant figures bearing the 1641 date is therefore of immeasurable historical importance.

As attested by the fine fourteen-character inscription, it would have been an Imperial commission, for which no expense was spared, denoting its importance to the Chongzhen Emperor.

This figure is one of the only three known extant examples bearing the same inscription, with the other two including:

- 1. A gilt copper-alloy figure of Sudhana (Shancai Tongzi), 109.2cm high, in the collection of Columbia University Libraries, New York, published by Pengliang Lu, *Recasting the Past: The Art of Chinese Bronzes 1100-1900*, The Metropolitan Museum of Art, New York, no.85.
- 2. A gilt copper-alloy figure of Weituo, 116.8cm high, in the Capital Museum, Beijing.

The Chongzhen Emperor (1611-1644), was the 17th and last Emperor of the Ming dynasty, reigning between 1627-1644.

The Imperial Ming Court during the last days of the Tianqi Emperor was dominated by the chief eunuch Wei Zhongxian. Additionally, from the 1620s onwards, the Court had to deal with internal rebellions on the one hand, and defending the north from the Manchu tribes, on the other. The former were driven by natural events such as drought, flooding, famine and plague, which all in addition to the corruption, hastened the demise of the Ming dynasty. The Chongzhen Emperor, after his brother's death, and being enthroned as an Emperor, made great efforts to stem this decline, trying to reform the civil and military establishment, and eliminating Wei Zhongxian, Madam Ke and other officials thought to be embroiled in a conspiracy.

In what context and for what purpose was the present figure as well as the other two bearing the same inscription made? Bearing in mind that these would have been highly expensive commissions at a time when funds were short and required for military and civil use, this question is even more intriguing. The answer to this is strongly intertwined with the fate of the Ming dynasty and that of an individual, the Son of Heaven, the Chongzhen Emperor.

It has been well researched that the Chongzhen Emperor became close to Catholicism between 1632 and 1641; for a comprehensive essay see Wang Qiyuan, 'Wandering Between Bodhisattva and Jesus: The Change and Influence of Chongzhen's Belief', *International Comparative Literature*, vol.4, no.4, 2021, pp.699–713.

However, several personal disasters in 1640 led him to return to the old ways. In June of that year, the Emperor experienced the apparition of the 'Nine Lotus Bodhisattva'; in July of that year, his beloved son Zhu Cihuan, Prince Daoling, by the Consort Tian died. This led him in the winter of 1640 to posthumously present him with a powerful Daoist title: 'The Filial Piety Mourning Spirit King' or *Xuanji Ciyiing Zhenjun*. Subsequently, the Emperor ordered his relatives to pay homage to the monks and visit the temples in the famous Mount Putuo, the abode of Guanyin, and one of the four sacred Buddhist mountains in China. Furthermore, the Imperial Academy was reconstructed, where the Emperor held rites in honour of Confucius.

Internally, in 1641, Xiangyang in north-western Hubei Province, fell to the hands of Zhang Xianzhong, and Luoyang in western Henan Province, fell to Li Zicheng, who three years later in 1644 captured Beijing leading to the death of the Chongzhen Emperor and the fall of the Ming dynasty.

This time of natural disasters and internal and external political turmoil, was equally mirrored in a personal period of internal discord, the Son of Heaven pulled between his native Daoism and Buddhism on the one hand, and the foreign Catholicism on the other, an Empire and Emperor out of kilter - a tumultuous period, clutching at the hope that a change of belief might return harmony and balance.

It is in this exceptional context, in which events in China were also reflected and influenced the personal beliefs of the Emperor as the Son of Heaven, that the magnificent figure of Longnū, as well as the other two extant figures of Sudhana and Weituo, were specially commissioned. No doubt, part of the Chongzhen Emperor's return to Daoism and Buddhism, encapsulating his personal efforts to bring harmony back to the realm and save the Ming dynasty, and himself, with one existential fate intertwined with the other, making the present figure one of immeasurable historical importance, and the only one not in a public collection.

In Mahayana Buddhism, Longnū noted in the 12th chapter of the Lotus Sutra, is described in her initial form, as follows:

"There is the daughter of the nāga king Sāgara who is only eight years old. She is wise; her faculties are sharp; and she also well knows all the faculties and deeds of sentient beings. She has attained the power of recollection. She preserves all the profound secret treasures of the Buddhas, enters deep in meditation, and is well capable of discerning all dharmas. She instantly produced the thought of enlightenment and has attained the stage of nonretrogression. She has unhindered eloquence and thinks of sentient beings with as much compassion as if they were her own children. Her virtues are perfect. Her thoughts and explanations are subtle and extensive, merciful, and compassionate. She has a harmonious mind and has attained enlightenment."

The Buddha's disciple Śāriputra does not believe that a woman can attain Buddhahood. The nāga maiden, therefore, goes on to offer a pearl to the Buddha, symbolising her life and ego. When he accepts it, she is transformed into a perfected male Bodhisattva who has attained complete enlightenment.





A gilt-bronze figure of Weituo, Chongzhen
The Capital Museum, Beijing
明崇禎 銅鑲金韋陀像
北京首都博物館藏
(116.8cm high)



A gilt-bronze figure of Sudhana, Chongzhen, from the collection of
Columbia University Libraries, New York
Image taken from the Metropolitan Museum of Art, New York
明崇禎 銅鑲金善財童子像
美國哥倫比亞大學圖書館藏
照片攝於紐約大都會博物館
(109cm high)

帝國與帝王命運的交織

這尊龍女立像體量碩大，身軀挺拔，肩胸寬厚，面容豐潤，雍容大度，妙相莊嚴；鑲金光彩熠熠，整體華麗莊嚴，盡顯皇家氣派，可謂明代珍稀遺存之一。此立像於明崇禎十四年（1641年）由御用監鑄造，距滿清入關僅三年。這尊立像及現存兩尊同年鑄造的造像，亦是見證了王朝更迭的歷史，其歷史意義無可估量。

蓮座台面上刻有十四字：大明崇禎辛巳年虔命御用監恭造，清晰表明此乃宮廷敕造之物，足見崇禎帝對其之重視。目前已知帶有相同銘文的造像僅兩例：紐約哥倫比亞大學圖書館藏一件銅鑲金善財童子像（高109.2厘米），載於陸鵬亮著《Recasting the Past: The Art of Chinese Bronzes, 1100-1900》，紐約大都會藝術博物館，編號85；北京首都博物館藏一件銅鑲金韋陀像（高116.8厘米）；

崇禎帝（生卒年1611—1644年，在位1627—1644年）作為明朝末代君主，在位期間面臨宦官專權（如魏忠賢）、北方後金政權威脅與國內民變交織的困局。加上天災頻發，吏治腐敗，更速其衰亡。崇禎帝自登基後，力圖革新軍政，鏟除權奸，然終難挽狂瀾。然而為何在國庫空虛、軍費吃緊之際，君主仍耗費巨資鑄造目前流傳這三尊造像？相信與崇禎帝個人信仰的轉變及明末政局有密切關係。

有研究指出崇禎五年（1632年）至十四年（1641年）間，皇帝漸漸傾向天主教，詳見王啟元〈徘徊於菩薩與耶穌之間——崇禎宮廷信仰變遷及其影響〉，《國際比較文學》，第4期，2021，頁699至713。然而，崇禎十三年（1640年），國家連遭變故，使其回歸道佛：

六月，出現「九蓮菩薩」異象；七月，田貴妃所出愛子朱慈煥因病夭折，遂追封「孺孝悼靈王、玄機慈應真君」。其後更敕親眷朝禮觀音道場普陀山，重修國子監，並行祭孔大典。

崇禎十四年（1641年），張獻忠破襄陽，李自成攻克洛陽。十七年（1644年），崇禎帝在煤山自縊。在這內憂外患、天災人禍之際，貴為天子的崇禎帝亦深陷佛道傳統與天主教信仰的拉扯，企望通過信仰改變而帶來和諧局面。

在此一特殊歷史背景下，龍女、善財與韋陀這三尊造像應運而生。不僅是崇禎帝回歸道佛的見證，更承載著一位帝王試圖挽救帝國與自身命運的奮力掙扎。兩者命運緊密交織，賦予本拍品無可比擬的歷史意義，亦是傳世唯一存於私人收藏的。

龍女轉成男身，得道成佛。在大乘佛教中，其故事被記載於《妙法蓮花經》第十二品：

「有娑竭羅龍王女，年始八歲。智慧利根，善知眾生諸根行業。得陀羅尼。諸佛所說甚深秘藏，悉能受持。深入禪定，了達諸法。於剎那頃，發菩提心。得不退轉，辯才無礙。慈念眾生，猶如赤子。功德具足，心念口演，微妙廣大，慈悲仁讓，志意和雅。能至菩提。」

佛陀的弟子舍利弗不相信女人能成佛，因此龍女續向佛陀獻上一顆珍珠，象徵她的生命與「自我」。當佛陀接過珍珠，她便轉化為已成就佛道的男身菩薩相。





206
A CARVED THREE-COLOUR LACQUER OCTAGONAL 'BAJIXIANG' STAND
Qianlong
Deftly carved on the top with a key-fret border around a yellow *leiwen* wan-emblem ground, around a *ruyi*-head band surrounding the Eight Buddhist Emblems, *bajixiang*, and scattered floral sprays around a central chrysanthemum bloom with *ruyi-shaped* petals, all reserved against a green and red *leiwen* ground, the sides with an archaistic border, all raised on eight *ruyi*-shaped feet enclosing leafy lotus scrolls, the underside black lacquered. 40.7cm (16in) wide x 10.5cm (4 5/16in) high.

HKD60,000 - 80,000
US\$7,700 - 10,000

清乾隆 剔彩雕漆八吉祥紋八方座

Provenance:
Sze Tak Tong Collection

來源：
世德堂藏品

Compare with a closely related carved cinnabar lacquer 'Eight Buddhist Emblems' stand, 18th century, which was sold at Bonhams San Francisco, 27 June 2018, lot 1016.

比較一件十八世紀剔紅八吉祥紋座，售於舊金山邦瀚斯，2018年6月27日，拍品編號1016。其紋飾題材與本拍品相似。



207
A RARE MING-STYLE BLUE AND WHITE CIRCULAR STAND
Yongzheng seal mark and of the period
Of circular form with a galleried rim painted with a classic scroll at the top and the sides with a zigzag border enclosing demi-flowerheads, with a short waisted apron, above flared circular lower section decorated with *ruyi*-shaped pendants interspersed with lotus blooms, all raised on five bracket feet, the base with the seal mark, box. 24.8cm (9 3/4in) diam. x 6.8cm (2 11/16in) high. (2).

HKD80,000 - 120,000
US\$10,000 - 15,000

清雍正 青花如意花卉紋臺座
青花「大清雍正年製」篆書款

Provenance:
Sze Tak Tong Collection

來源：
世德堂藏品

Stands for vessels were more often made in other materials which were considerably easier to control their precision in production, such as cloisonné and painted enamel, gilt bronze, jade, and various woods, making the present lot particularly rare and indicating it was likely a special commission.

The subtle painting draws its inspiration from various Ming period porcelain. For example, the chevron border around the galleried rim was likely inspired by Chenghua period, see a blue and white box and cover, Chenghua, illustrated in *A Legacy of Chenghua*, Hong Kong, 1993, pp.182-183, no.C47.

器座多以掐絲琺瑯、畫琺瑯、銅鑲金、玉石及各類木材等，容易控制加工的材質製成，故陶瓷器者如本拍品更為罕有，當屬特別製造。其青花筆觸、紋飾取法明瓷遺韻，如口沿的幾何紋邊飾受到成化時期的風格影響，可參考一件明成化青花蓋盒，著錄於《成窯遺珍：景德鎮珠山出土成化官窯瓷器》，香港，1993年，頁182至183，編號C47。



208

A RARE GILT-BRONZE STANDING FIGURE OF LONGNÜ

Late Ming Dynasty

The female acolyte of Guanyin, standing atop a double-lotus pedestal, her face in contemplative expression with eyes downcast, the hair pulled back into double-loops, wearing a headdress formed of two gilt buns, holding aloft on a presentation cloth a circular offering dish supporting a pearl, the hems of the long flowing robe finely incised with with foliate floral scrolls, with a *ruyi* adorning the chest below a rectangular pendant, with further large incised blossoms around the shoulders and back accented with a belt, box.
50.5cm (19 7/8in) high. (2).

HKD300,000 - 500,000
US\$39,000 - 64,000

晚明 銅鑲金龍女立像

Provenance:
Christie's New York, 29 March 2006, lot 329
Sze Tak Tong Collection

來源：
紐約佳士得，2006年3月29日，拍品編號329
世德堂藏品

In Mahayana Buddhism, Longnü noted in the 12th chapter of the Lotus Sutra, is described in her initial form, as follows:

"There is the daughter of the nāga king Sāgara who is only eight years old. She is wise; her faculties are sharp; and she also well knows all the faculties and deeds of sentient beings. She has attained the power of recollection. She preserves all the profound secret treasures of the Buddhas, enters deep in meditation, and is well capable of discerning all dharmas. She instantly produced the thought of enlightenment and has attained the stage of nonretrogression. She has unhindered eloquence and thinks of sentient beings with as much compassion as if they were her own children. Her virtues are perfect. Her thoughts and explanations are subtle and extensive, merciful, and compassionate. She has a harmonious mind and has attained enlightenment."

The Buddha's disciple Śāriputra does not believe that a woman can attain Buddhahood. The nāga maiden, therefore, goes on to offer a pearl to the Buddha, symbolising her life and ego. When he accepts it, she is transformed into a perfected male Bodhisattva who has attained complete enlightenment.

本尊造像造型寫實，姿勢挺拔，神韻祥和，鑲金飽滿，衣服花紋刻劃細緻，呈現端莊典雅之感。

龍女轉成男身，得道成佛。在大乘佛教中，其故事被記載於《妙法蓮花經》第十二品：

「有娑竭羅龍王女，年始八歲。智慧利根，善知眾生諸根行業。得陀羅尼。諸佛所說甚深秘藏，悉能受持。深入禪定，了達諸法。於剎那頃，發菩提心。得不退轉，辯才無礙。慈念眾生，猶如赤子。功德具足，心念口演，微妙廣大，慈悲仁讓，志意和雅。能至菩提。」

佛陀的弟子舍利弗不相信女人能成佛，因此龍女續向佛陀獻上一顆珍珠，象徵她的生命與「自我」。當佛陀接過珍珠，她便轉化為已成就佛道的男身菩薩相。



209

A RARE GILT-BRONZE FIGURE OF MAITREYA

Mongolia, Dolonnor, 18th century

The standing deity, a representation of Maitreya, the Buddha of the Future, who can be identified by the stupa adorning the front of his hair and the *kundika*, or water pot, blossoming from a flower by his left shoulder, the *dharmic* wheel of law atop the right lotus blossom flanking his side, the bellowing scarf on either side, lotus blossoms and embellished turquoise and coral crown elements in repousse, all atop a lotus pedestal, sealed.
52.5cm (20 5/8in) high.

HKD300,000 - 500,000
US\$39,000 - 64,000

蒙古 多倫諾爾 十八世紀 銅鑲金彌勒菩薩立像

Provenance:
Sze Tak Tong Collection

來源：
世德堂藏品

The inclusion of a the *dharmic* wheel by his right shoulder likely foreshadows a prophecy dating back to China's earliest phase of Buddhism. According to legend, Maitreya is destined to bring forth a new age of enlightenment and Buddhist teachings following a cataclysmic period known as the Latter Day of the Law, and will once again turn the Wheel of the Dharma.

The Dolonnor ateliers of Inner Mongolia, well known for their metalworking techniques involving the use of repoussé to hammer sheets of copper, catered to the rapid expansion of Tibetan Buddhist temples along the border regions of the Qing Empire, particularly during the reign of the Qianlong Emperor. Compare a gilt-brass white Tara, Qianlong, in the Qing Court Collection, which like the present lot, shows contrasting matt and burnished gold, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, Hong Kong, 2003, p.258, no.247.

Compare with a similar but larger silver and parcel-gilt and silvered copper repoussé figure of Maitreya, Dolonnor, 18th century, which was sold at Bonhams New York, 20 March 2024, lot 718.

此造像右肩所飾之法輪，或預示佛教初傳中土時之預言。相傳在末法時期，釋迦牟尼佛的繼承者彌勒將會降生人間，重啟法輪，普渡眾生。

內蒙古多倫諾爾的作坊以錘揲工藝聞名，為日益擴張的邊境藏傳佛寺生產造像，尤盛於乾隆朝。比較清宮舊藏一件乾隆時期黃銅鑲金白度母像，著錄於《故宮博物院藏文物珍品大系：藏傳佛教造像》，香港，2003年，頁258，編號247，其啞光與亮金之對比與本拍品類同。

比較一件清代多倫諾爾十八世紀銀及銅局部鑲金鑲銀錘揲彌勒像，尺寸較大，售於紐約邦瀚斯，2024年3月20日，拍品編號718。





210

A RARE FAMILLE-ROSE 'EXOTIC FLOWERS AND BUTTERFLY' DISH

Yongzheng

Finely enamelled in the centre with composite exotic flower sprigs and a butterfly, framed by four beribboned floral garlands around the rounded sides, the exterior plain, wood stand and fitted box.
13.7cm (5 3/8in) diam. (3).

HKD60,000 - 80,000
US\$7,700 - 10,000

清雍正 粉彩花蝶紋盤

Provenance:

Sze Tak Tong Collection

Exhibited, Published and Illustrated:

The Oriental Ceramic Society of Hong Kong, and Fung Ping Shan Museum, University of Hong Kong, *Ch'ing Polychrome Porcelain*, Hong Kong, 1977, p.48, no.74

來源：

世德堂藏品

展覽著錄：

香港東方陶瓷學會及香港大學馮平山博物館，《清代彩瓷》，香港，1977年，頁48，編號74



211

A FAMILLE-ROSE 'PEONY AND MAGNOLIA' DISH

Qianlong

Superbly enamelled in the well with peony and magnolia blossoms alongside aster, the cavetto with four cartouches enclosing auspicious emblems reserved against a green and yellow diaper ground, the rim with alternating lotus and chrysanthemum and peony sprays, the reverse plain, box.
23cm (9in) diam. (2).

HKD60,000 - 80,000
US\$7,700 - 10,000

清乾隆 粉彩牡丹玉蘭紋盤

Provenance:

Sze Tak Tong Collection

來源：

世德堂藏品

212

**AN EXCEPTIONALLY RARE FAMILLE-ROSE RETICULATED
'BATS AND CLOUDS' HAT STAND AND COVER**

Qianlong iron-red seal mark and of the period
The uppermost globular section with four reticulated iron-red medallions enclosing confronted bats, surrounded by colourful cloud-scrolls and famille rose bats in flight, below the rim with alternating underglaze blue and iron-red key-fret border, around the circular mouth with notches to lock the cover, the cover with cental iron-red bats encircled by four cloud scrolls, all supported on a series of upright petals, the middle section in the form of a baluster vase, the mid-section divided by four vertical flanges dividing alternating lotus blossoms below petals on the shoulders and further blossoms on the neck and pedestalled lower section, all supported on a bell-form base set with pierced flanges in the form of iron-red and gilt stylised *chilong*, all raised on a quatrefoil base with scalloped apron and *ruyi*-shaped feet, enamelled with lotus sprays, the underside turquoise enamelled except for the seal mark, fitted box.
27.3cm (10 3/4in) high. (2).

HKD1,200,000 - 1,800,000
US\$150,000 - 230,000

清乾隆 粉彩雲蝠紋冠架
礬紅「大清乾隆年製」篆書款

Provenance:
Sotheby's Hong Kong, 13 May 1976, lot 289
Sze Tak Tong Collection

來源：
香港蘇富比，1976年5月13日，拍品編號289
世德堂藏品





Hat stands for the Imperial Court were made in a variety of mediums, from jade to *zitan*, to lacquer and porcelain. Porcelain was a perfect medium, allowing the potter to craft the vessel to perfectly suit its purpose. As may be seen in the present lot, the uppermost spherical section was used as a vessel for perfumed contents, such as fragrant flowers or incense, to pleasantly scent the hat and surroundings through the four reticulated 'bat' medallions. The cover was cleverly made with a mechanism to lock it to the globular section.

The Qing Court Collection, in the the Palace Museum, Taipei, includes seven similarly modelled famille rose hat stands, Qianlong seal marks and period, variously decorated in yellow, lime-green, turquoise, and gold ground (nos.故瓷004544N000000000; 中瓷001285N000000000; 中瓷001286N000000000; 中瓷003122N000000000; 中瓷003542N000000000; 中瓷003545N000000000; 中瓷003546N000000000). Additionally, the collection of the Palace Museum, Taipei, holds fifteen other porcelain hat stands of varying models.

The wispy *lingzhi*-shaped five-coloured clouds, 'wuse yun' (五色雲) or 'qing yun' (慶雲), depicted on the present lot, represent the Emperor's wish for longevity. The motif can be further interpreted as a pun on the word 'cloud', yun (雲), which is a homophone for *fuyun* (福運), 'good fortune'. In an agricultural society, the rain-bearing clouds would have been perceived as a benevolent omen, for the necessary irrigation of the crops. It is interesting to note that the preceding emperor, the Yongzheng Emperor, seemed to have a particular fondness for the physical as well as symbolic appearance of *qing yun* between the 7th and the 10th year of his reign (1729–1732). Scenes of auspicious five-coloured clouds appearing above the sky were recorded several times in the Palace memorials presented to the Emperor. The Imperial archives also recorded that paintings depicting such particular type of clouds were ordered by the Yongzheng Emperor in 1730, see Lin Lina, 'Auspicious symbols and scenes of the Yongzheng period', in Feng Mingzhu, *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, pp.307–332. In this sense, the present lot, produced during the Qianlong reign is in continuation to that of his father. Additionally, the bats on the present hat stand are also symbolic of good fortune as the homophone for bat is 'fortune' 福. The pairs of bats in each medallion is a representation of double the auspicious wishes. Combined with the cover there are eight famille-rose bats and ten iron-red bats.



Image courtesy of Palace Museum, Taipei
台北故宮藏

Compare an almost identical example (27cm high) preserved in a Hong Kong private collection, included in *Ch'ing Polychrome Porcelain*, jointly presented by The Oriental Ceramic Society of Hong Kong and the Fung Ping Shan Museum, University of Hong Kong, 1977, no.89. Compare also a related imitation lacquer 'dragon' porcelain hat stand, Qianlong period but without a reign mark, which was sold at Christie's Hong Kong, 29 May 2019, lot 3110.

Compare other hat stands decorated with similar motif, dated to the Jiaqing period, one was sold at Sotheby's London, 18 June 1985, lot 196; another in the Yi Tak Tang Collection, illustrated in the *Auspicious Emblems: Chinese Cultural Treasures: 45th Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 2005, p.182, no.87.

瓷胎，由冠傘、承座、底座三部分組成。冠傘為圓球狀，頂上有一片小圓蓋可以打開。外壁通體以粉彩裝飾，球體滿飾雲蝠紋，四邊有鏤空磬紅蝙蝠紋，頂蓋續飾雲蝠紋，蓋緣飾一圈回紋。承座飾番蓮紋及朵花紋，有四出戟，下設四描金夔龍足與底座相連。器形轉折處間以蓮瓣紋、如意雲紋、卷草紋等邊飾。底座為海棠形，繪番蓮紋，側邊繪卷草紋、朵花紋，有四如意雲足。器底施松石綠地，中央磬紅書六字三行篆款。此器玲瓏奇巧，設色明麗奪目，紋飾祥瑞富麗，盡顯乾隆朝盛世華彩。其工致細膩處，可見窯火純青之妙；彩繪絢麗間，尤彰御窯精絕之藝，可謂乾隆朝粉彩瓷器中之珍品。

宮廷冠架材質多元，自玉石、紫檀至漆器、瓷器皆有，尤以瓷冠架最能展現工匠巧思。本拍品頂部的圓球狀器身可用來裝入各式香花或香粉，香氣自鏤空處氤氳而出，為冠帽添香。又設頂蓋，設計精妙。參考台北故宮藏七件清宮舊藏之乾隆款粉彩冠架，與本拍品同屬一類，施黃地、松綠、湖綠及金彩等色，館藏編號：故瓷004544N000000000、中瓷001285N000000000、中瓷001286N000000000、中瓷003122N000000000、中瓷003542N000000000、中瓷003545N000000000、中瓷003546N000000000；同館另有十五件不同形制之瓷冠架。

此冠架所飾五色慶雲，既寓聖壽綿長，「雲」諧「運」，更添祥瑞之徵。昔日農耕社會，祥雲潤澤更兆豐年。雍正皇帝尤崇此象，雍正七年至十年間宮廷奏牘屢見慶雲現瑞之記載；至雍正八年，更敕命繪《慶雲圖》以紀祥徵，參見林莉娜〈雍正朝之祥瑞符應〉，載馮明珠《雍正：清世宗文物大展》，台北，2009年，頁307至332。本品承襲雍正朝祥雲審美精髓，更以「蝠」、「福」諧音之巧，於四組開光內作雙蝠對舞，取「雙福臨門」之意。細觀全器，頂蓋與器身共飾粉彩蝙蝠八隻、磬紅蝙蝠十隻，暗合「八方來福」、「十全十美」之祥瑞寓意。

比較一件幾乎完全相同的例子（高27厘米），為香港私人收藏，曾展於香港東方陶瓷學會與香港大學馮平山博物館合辦之《清代彩瓷》，1977年，編號89。另比較一件乾隆時期仿雕漆珊瑚紅地描金瑞蝠穿雲游龍紋冠架，售於香港佳士得，2019年5月29日，拍品編號3110。

類似紋飾者，嘉慶時期亦有燒造，比較一件粉彩雲蝠龍紋冠架，售於倫敦蘇富比，1985年6月18日，拍品編號196；以及藝德堂藏一例，著錄於《千祥雲集：中國吉祥圖案文物：敏求精舍四十五週年紀念展》，香港，2005年，頁182，編號87。



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A GILT AND GRISAILLE-DECORATED FAMILLE-ROSE HANDLED BOWL

Kangxi

Vibrantly decorated to the interior with a central roundel enclosing a basket of blooming flowers and fruits, the cavetto further decorated with alternating flower sprigs and birds, all bordered by wavy lines, the underside similarly decorated with leafy sprig of flowers, the exterior further painted with scrolling feathers within the foliated panels, flanked by a pair of C-shaped handles, wood stand and fitted box.
13.4cm (5 1/4in) diam. (3).

HKD80,000 - 120,000
US\$10,000 - 15,000

清康熙 墨彩粉彩描金花卉紋雙耳碗

Provenance:
Sze Tak Tong Collection

來源：
世德堂藏品



underside 底部



Image courtesy of Guimet Museum
吉美博物館藏

The present remarkable bowl, brilliantly enamelled with lush blossoms and succulent fruits, elegantly adorned with rich gilt, exemplifies the distinctive influence of Limoges enamelware during the Kangxi period, reflecting its form, design, and vibrant colors.

The Kangxi Emperor is distinguished for his receptiveness to Western knowledge and technology, which facilitated the inclusion of Jesuit missionaries at his court. These missionaries, often proficient artisans and scientists, played a pivotal role in the transmission of Western techniques and artistic styles to China. Notably, Jean-Baptiste Gravereau (1690-1757), a French Jesuit skilled in multiple artistic disciplines, including enameling, significantly contributed to the establishment of enamel workshops in China. These workshops primarily produced items for the Imperial court, including painted enamel, referred to as *falangcai*. This collaboration encouraged a remarkable synthesis of styles, enhancing both the craftsmanship and artistic quality of the works. Under the patronage of Kangxi, these workshops flourished, yielding a style that mirrored the emperor's admiration for Western art while simultaneously highlighting the rich tradition of Chinese craftsmanship.

The present bowl was influenced by a Limoges enamel style that was introduced by Jacques I Laudin (c. 1627–1695). See a pair of wucai 'flower and fruit' handled cups, Kangxi period, that are almost identical to the present lot, in the Guimet Museum, Paris, accession no.: G4551a,b. They followed the form and style of Limoges enamelware, including the monogram 'IL'(referring to Jacques I Laudin) inscribed on the bowl. One of them (G4551b) was exhibited in the *West Encounters East: A Cultural Conversation Between Chinese and European Ceramics*, co-organized by the Shanghai Museum and the Guimet Museum, and is included in the exhibition catalogue, 2021, p.289, no.202. The Guimet's example is also illustrated in Geng Baochang, *Ming Qing ciqi jianding* (Appraisal of Ming and Qing Porcelains), Hong Kong, 1993, p.215, fig.376; and Nakazawa Fujio, *Chinese Ceramicss*, vol.11, 'Qing imperial kiln', 1996, no.16.

敞口，雙耳，圈足。碗心繪花果提籃，周飾開光花卉紋，碧葉卷舒有致，間以朱紅、靛藍及赭色妍花。外壁環飾卷草紋，施以金彩增輝，足底繪折枝花卉。其形制頗類十七世紀法國利摩日琺瑯器，設色、紋飾尤似其風韻。

康熙帝對西方知識和技術有著強烈興趣，熱衷於學習西方新知，故不少耶穌會傳教士受邀進京協助朝廷。這些傳教士通常也是知識淵博的匠師和科學家，對西方技術和藝術風格引入中國發揮了至關重要的作用。當中有耶穌會士陳忠信（1690-1757），其兼通科學與工藝，又精於畫琺瑯，直接促成清宮造辦處琺瑯作之設立與發展。這些作坊專司宮廷器用製作，尤以琺瑯彩器為要。此番中西工藝的交融，不僅成就了風格上的卓越創新，更將作品的工藝水平與藝術價值推向巔峰。在康熙皇帝的鼎力支持下，此類作坊得以蓬勃發展，其作品既折射出帝王對西方藝術的深刻鑑賞，又完美承續了中國工藝美學的深厚傳統，形成獨具特色的中西合璧風格。

本拍品應為當時工匠仿效利摩日琺瑯而製，此風格之佼佼者為雅克（一世）·洛丹（約1627-1695）。參考一對與本拍品極為相似之清康熙五彩花果紋雙耳杯，現藏於巴黎吉美博物館，館藏編號：G4551a,b。工匠還模仿了當時雅克·洛丹工坊的簽名，在碗心寫上「IL」。其一（G4551b）曾展於上海博物館與吉美博物館合辦之《東西匯融：中歐陶瓷與文化交流特展》，載於展覽圖錄，2021年，頁289，編號202。吉美博物館之例亦收錄於耿寶昌，《明清瓷器鑒定》，香港，1993年，頁215，圖376；以及中沢富士雄，《中國的陶磁》，卷十一，〈清的官窯〉，1996年，編號16。



interior 內部



214
A PAIR OF FAMILLE-ROSE 'BOTANICAL' SMALL DISHES
Qing Dynasty, 18th century
Each brightly enamelled with a central medallion depicting two sprigs of blue and pink blossoms, with caterpillars crawling around and a butterfly in flight, encircled by a gilt petal border, the cavetto with a wide band of lavishly painted foliate pattern, the exterior decorated with stylised diaper border beneath the mouth rim, fitted box.
Each 15.7cm (6 1/8in) diam. (3).

HKD60,000 - 80,000
US\$7,700 - 10,000

清十八世紀 粉彩花蝶紋盤一對

Provenance:
S. Marchant & Son, London (label)
Sze Tak Tong Collection

來源：
倫敦古董商S. Marchant & Son, Ltd.（標籤）
世德堂藏品

Compare a closely related but larger (each 25.6cm diam.) set of four famille-rose 'botanical' plates, circa 1730-1740, formerly in the Fonthill Heirlooms Collection, later sold at Christie's London, 9 November 2004, lot 8.

比較一組四件約1730-1740年粉彩花卉圖盤，紋飾相近但尺寸較大（直徑各25.6厘米），為Fonthill Heirlooms舊藏，後售於倫敦佳士得，2004年11月9日，拍品編號8。



AN EXCEPTIONALLY RARE MASSIVE
GILT-LACQUERED WOOD FIGURE OF
MAITREYA

Kangxi

清康熙 御製木胎夾紵髹漆金彌勒菩薩像



THE PROPERTY OF A GENTLEMAN
士紳藏品

215
AN EXCEPTIONALLY RARE MASSIVE GILT-LACQUERED WOOD
FIGURE OF MAITREYA

Kangxi
The imposing figure superbly carved seated in *lalitasana* on a two-part detachable lotus throne, the hands held in *dharmacakra mudra*, the gesture of elucidation, the head slightly tilted to the right, with contemplative expression and eyes downcast, the mouth picked out in red, the long pendulous ears with ring earrings suspending palmette pendants, the hair with traces of blue pigment swept up and elegantly tressed in high chignon with loose strands falling over the shoulders, adorned with a tiara set with florets, wearing a cascading *dhoti* draped over the shoulders and sweeping over the legs and tied at the waist, bejewelled with beaded necklaces, bracelets and foliate floral pendants over the chest and suspended from the belt and over the knees and around the arms and ankles, the double lotus petal panels around the throne each enclosing a *lingzhi* with the reverse carved with a large single *lingzhi*, the top of the throne and interior red-coloured, with traces of a label to the top and another to the interior, possibly denoting the position of the sculpture. (3).
126cm (49 5/8in) high

HKD4,000,000 - 8,000,000
US\$520,000 - 1,000,000

清康熙 御製木胎夾紵髹漆金彌勒菩薩像

Provenance:
Christie's Hong Kong, 27 April 1997, lot 531 (dated as 15th century)
An important East Coast collection
Collection of the master of Wu An

來源：
香港佳士得，1997年4月27日，拍品編號531（定十五世紀）
重要美國東岸私人收藏
無庵主人收藏



label 標籤





Lotus throne 蓮座

This majestic sculpture represents Maitreya, the Future Buddha, whose name means loving kindness, one of eight special transcendent students of the Buddha Shakyamuni in Mahayana Buddhism, known as the 'Heart-Sons'. Shown here as a princely bodhisattva residing in the celestial paradise of *Tushita*-Heaven, Maitreya has postponed becoming a complete Buddha until all sentient beings are liberated from *samsara*, the cycle of death and rebirth.

The present figure of Maitreya can be counted amongst the most exceptional extant gilt-lacquered wood Buddhist figures of the 17th/18th century. Though imposing in size and a sculpture which would have been worshipped from some distance, the master craftsman has attended to every detail, first and foremost with rendering the gentle peaceful expression, coming to life with the slight tilt of the head to one side, liberating the sculpture from any rigidity. The lavish jewellery with beaded pendant necklaces, bracelets and anklets, beautifully represents the Buddha's Princely demeanour. The figure is further enlivened not only with the extended right foot over the throne, but the up-turned toes of each foot, as indeed the graceful poise of the well-detailed hands.

This figure of Maitreya powerfully represents the Kangxi Emperor's embracement of Tibetan Buddhism. This was both for political and personal reasons. On the political side, it solidified relationships with Mongol and Tibetan allies. Already during the period of the Shunzhi Emperor, the Great Fifth Dalai Lama was invited to Beijing in 1652, partly to recognise his support for the Manchus' ambition to conquer and unite China, Mongolia and Tibet into a single Buddhist realm. Preference for the Tibetan Buddhist Gelugpa, the order of the Dalai Lamas, lead to the recognition in 1640 of the Manchu rulers as emanations of Manjusri, the bodhisattva of wisdom. The Kangxi Emperor was likely the first Qing Emperor to take the title of 'Manjughosa Emperor', referring to his own bodhisattvahood in his preface to a Mongolian translation of the *Kangyur*, completed in 1720; see, in the Palace Museum, Taipei, *A Wondrous Occasion Predestined: Unveiling the Kangxi Kangyur*, Taipei, 2015. The Kangxi Emperor wrote and commissioned many copies of the *Heart Sutra*, supported prayers on Imperial birthdays and constructed monasteries in Beijing, Chengde (Jehol), Mongolia and Tibet. Under the Kangxi and Qianlong Emperors, Jehol became a site for temple building, study and diplomatic exchange with Tibet.



Lotus throne 蓮座

The Kangxi Emperor's personal commitment to Tibetan Buddhism could arguably be ascribed to his Mongol princess grandmother, the Grand Empress Dowager Xiaozhuang (1613-1688), and adherent of Tibetan Buddhism who was largely responsible for his upbringing during the rule of the Four Regents, following the death of his mother, Empress Xiaokangzhang (1640-1663). Indeed the creation of the magnificent *Kangyur* was due to her personal devotion to this undertaking. The Emperor's dedication to his grandmother is well recorded in an engraved inscription dedicated to his grandmother in four different languages of Mandarin, Manchu, Mongolian and Tibetan Sanskrit, on a four-armed Avalokiteshvara Shadakshari, in the Qing Court Collection, dated by inscription to the *bingyin* year, corresponding to 1686, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, Shanghai, 2003, p.237, no.226. Indeed, it has been suggested that the group of impressive gilt-bronze bejewelled figures of Amitayus, such as the one sold at Bonhams Hong Kong, 2 June 2016, lot 9, were commissioned by the Kangxi Emperor, circa 1686, wishing long life for the his

grandmother. The style of the lotus petal panels on the present gilt-lacquered wood figure of Maitreya is indeed closely related to the one seen on the Avalokiteshvara Shadakshari mentioned above; and see also a further gilt-copper-alloy figure of Manjushri, Kangxi, illustrated in *Buddhist art from Rehol: Tibetan Buddhist Images and Ritual Objects from the Qing Dynasty Summer Palace at Chengde*, Taipei, 1999, pp.80-81, no.19.

Compare a related lacquered and gilt wood figure of Manjushri, Kangxi, measuring overall 94.1cm high (figure 70cm, pedestal 24.1cm), which was sold at Christie's New York, 19 March 2021. See also a large gilt-lacquered wood figure of Vairocana, dated as Qianlong but likely Kangxi, measuring overall 94cm high, which was sold at Christie's New York, 15 September 2011, lot 1365.



本尊宮廷造木胎夾紵髹漆金彌勒菩薩像，面闊向右微傾，目低垂，帔帛環雙臂，佛掌置胸前捻說法相，結半跏趺坐於雙層蓮花寶座，寶相莊嚴怡然；頭戴寶冠(五葉散失)，頂挽高髮髻，雙耳戴環掛葉形璫，兩肩披落的髮辮，飄逸自然；菩薩肩寬厚，胸飽滿，氣象健碩。及腰束寶帶裙，化轉纖約婀娜，線條柔婉。周身披連珠式璣珞，覆胸、腰、背，綴至膝腿，肆意著華美的宮廷氣息。臂、腕及腳等處，亦佩飾花葉寶相釧環，皇家造像之精雕細琢無所不在。

此尊造像莊嚴殊勝，為彌勒菩薩，意為慈愛，乃大乘佛教中釋迦牟尼佛八大近侍弟子之一。此尊彌勒菩薩像長相俊美，以王子形象坐於兜率天，發願待一切眾生解脫輪迴方成佛果。

本造像堪稱現存十七至十八世紀木漆金佛教造像的上乘之作。雖體量宏偉，原供信眾遠瞻禮拜，但匠師於細節處皆悉心經營，首重面容之靜謐慈悲，微微側首之態頓消呆板，賦予造像靈動氣韻；璣珞珠串、釧鐲踝飾等華美裝束，盡顯風範。右足垂踏蓮台、雙足趾尖輕揚，加之雙手姿態精妙刻畫，更令整體栩栩如生。

此造像彰顯康熙帝對藏傳佛教的虔信，兼具政治與個人因素。政治上，清廷藉尊崇藏傳佛教強化與蒙藏聯盟；順治九年（1652），五世達賴喇嘛入京，反映清廷獲得格魯派對統一蒙藏佛教世界的認可。格魯派更於1640年認定滿洲統治者為文殊菩薩化身。康熙帝首度正式起用「文殊皇帝」稱號，見康熙五十九年（1720）《甘珠爾》蒙古譯本序，參見台北故宮出版《殊勝因緣：內府泥金寫本藏文龍藏探索》一書，2015年。康熙帝曾多次抄寫《心經》，又在萬壽節舉辦佛事，以及於北京、熱河、蒙藏廣建寺院。至乾隆朝，熱河發展為藏傳佛教寺院建設、經典研究及西藏外交中心。

康熙帝對藏傳佛教的崇奉，深受其祖母孝莊文皇后（1613-1688）的熏陶。這位出身蒙古貴族的虔誠佛教徒，在康熙生母孝康章皇后（1640-1663）早逝後，於四大臣輔政時期親自承擔了幼帝的教養之責。值得注意的是，清代重要的佛教典籍《甘珠爾》編譯工程，正是由孝莊文皇后親自倡議發起。康熙對祖母的孝思可見於清宮舊藏一件四臂觀音造像，為1686年丙寅年製，其上以漢、滿、蒙、藏四體文字鐫刻題記，詳見《故宮博物院藏文物珍品大系：藏傳佛教造像》，香港，2003年，頁237頁，編號226。香港邦瀚斯曾售一件清康熙銅鎏金無量壽佛坐像，2016年6月2日，拍品編號9，與其類似之一組華麗造像，或為康熙帝約1686年為祈祖母長壽所鑄。本尊彌勒菩薩像之蓮瓣紋飾，與前述四臂觀音像之風格極為近似。另可參考一件康熙款銅鎏金文殊菩薩像，載於《清宮秘藏：承德避暑山莊藏傳佛教文物特展》，台北，1999年，頁80至81，編號19。

比較一尊康熙款木胎漆金文殊菩薩像（總高94.1厘米，佛像高70厘米，座高24.1厘米），售於紐約佳士得，2021年3月19日；比較另一件木胎漆金毗盧遮那佛（總高94厘米），同樣售於紐約佳士得，2011年9月15日，拍品編號1365。此像雖定為乾隆時期，實應屬康熙時期之作。

THE PROPERTY OF A LADY

女史藏品
(Lots 216-228)

216

A VERY RARE CELADON-GROUND FAMILLE-VERTE BOWL

Da Ming nian zhi mark, Kangxi
With deep flaring sides, covered on the exterior and base with a transparent pale green glaze, the exterior enamelled with a green and yellow leafy black enamelled stem of red Chinese lantern plant, bearing one gilded flower and bud and several iron-red 'lantern' husks, one shown open to expose the iron-red fruit within, with further 'lanterns' on the reverse, all below the brown-dressed rim, the interior painted in the well in underglaze blue with a five-point ovule and anthers encircled by a double line, the base with the apocryphal four-character mark.
12cm (4 3/4in) diam.

HKD150,000 - 250,000
US\$19,000 - 32,000

清康熙 豆青地五彩燈籠草紋碗
青花「大明年製」款

Provenance:

The Hon. Mountstuart William Elphinstone (1871-1957)
Sir Percival David (1892-1964), London
The Sir Percival David Foundation, PDF 839
Sold by Order of the Governing body of the School of Oriental and African Studies (SOAS) on behalf of the University of London, Sotheby's London, 15 October 1968, lot 137
Christie's New York, 15 September 2011, lot 1508

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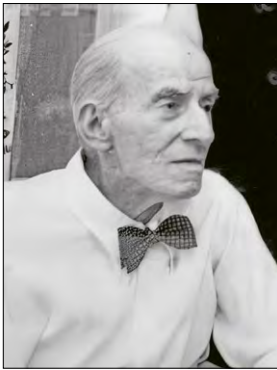
Lady David, *Illustrated Catalogue of Ch'ing Enamelled Wares in the Percival David Foundation of Chinese Art*, Percival David Foundation, London, 1958, section 2, pl.VI

來源：

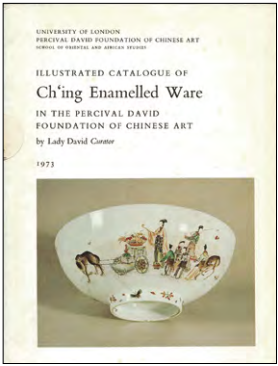
Mountstuart William Elphinstone榮譽勳爵（1871年-1957年）收藏
大維德爵士（1892年-1964年）收藏，倫敦
大維德中國藝術基金會，編號PDF 839
倫敦蘇富比，1968年10月15日，拍品編號137（倫敦大學亞非學院理事會委托釋出）
紐約佳士得，2011年9月15日，拍品編號1508

出版及著錄：

Lady David，《Illustrated Catalogue of Ch'ing Enamelled Wares in the Percival David Foundation of Chinese Art》，大維德中國藝術基金會，倫敦，1958年，第2節，圖版VI



Sir Percival David (1892-1964), London
大維德爵士（1892年-1964年），倫敦



Lady David, *Illustrated Catalogue of Ch'ing Enamelled Wares in the Percival David Foundation of Chinese Art*, Percival David Foundation, London, 1958

Sir Percival Victor David Ezekiel, Bt. F.S.A., was a financier and one may consider as the greatest collector of Chinese art, particularly porcelain, in the modern era. The Hon. M.W. Elphinstone gave in 1952 to the Sir Percival David Foundation 150 monochrome porcelains. Elphinstone previously owned one of the Yuan dynasty 'David vases'. The Sir Percival David collection, which is on view at the British Museum, has recently been gifted to the museum. For more information on Sir Percival David and The Hon. M.W. Elphinstone, see R.Davids and D.Jellinek, *Provenance*, Oxon, 2011, pp.137-139 and 163-164.

There have been several sales of objects from the Sir Percival David Collection, the most 'infamous' one held at Sotheby's London, 15 October 1968, when 150 items were sold by the Governing body of SOAS on behalf of the University of London, which included amongst other pieces, 'duplicates', such as the present bowl, paired with a similar bowl, now on display at the British Museum, London, PDF 840, published by Lady David, *Illustrated Catalogue of Ch'ing Enamelled Wares in the Percival David Foundation of Chinese Art*, Sir Percival David Foundation, London, 1973, p.17, no.840.

Compare with a closely related celadon-glazed famille verte bowl and cover, Kangxi mark and period, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain in Polychrome and Contrasting Colours*, Hong Kong, 1999, no.152; and see a further pair of bowls and covers, Kangxi marks and period (but wrongly dated as first half 19th century), from the collection of Sir Augustus Wallaston Franks, in the British Museum, London (acc. no.Franks.848).

斐西瓦樂·大維德爵士是一位金融家，亦是近現代最重要的中國藝術收藏家，尤以收藏瓷器著稱。其收藏現陳列於大英博物館。1952年，榮譽勳爵M.W. Elphinstone向大維德基金會捐贈了150件單色釉瓷器，而其中一件元代青花「大維德花瓶」就是M.W. Elphinstone舊藏。關於兩位藏家的更多討論，參見R.Davids及D.Jellinek《Provenance》，牛津，2011年，頁137至139及163至164。

大維德中國藝術基金會的藏品曾數度釋出，最注目者為1968年10月15日於倫敦蘇富比舉行的拍賣會。倫敦大學亞非學院理事會釋出150件，當中多為重複品類者，包括本拍品。與本拍品應為成對之碗，現展於大英博物館，館藏編號：PDF 840，載於Lady David著《Illustrated Catalogue of Ch'ing Enamelled Wares in the Percival David Foundation of Chinese Art》，倫敦，1973年，頁17，編號840。

類似例子，比較清宮舊藏一件康熙時期豆青地五彩蓋碗，著錄於《故宮博物院藏文物珍品大系：五彩·鬥彩》，香港，1999年，編號152。另參考大英博物館藏一對康熙款蓋碗，為弗蘭克斯爵士舊藏，館藏編號：Franks.848。此蓋碗被誤斷為十九世紀上半葉，應為康熙年間所作。





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AN IRON-RED AND UNDERGLAZE-BLUE 'DRAGON' WINE CUP

Chenghua six-character mark, Kangxi to Yongzheng
With deep rounded sides rising to a slightly everted rim, iron-red enamelled on the exterior with a pair of five-clawed dragons amidst cloud and flame scrolls playfully striding in pursuit of a 'flaming pearl' above crested waves, all between double-line borders, the short foot slightly splayed, inscribed on the base with an apocryphal Chenghua mark. 6.2cm (2 1/2in) diam.

HKD60,000 - 80,000
US\$7,700 - 10,000

清康熙至雍正 磬紅彩海水龍紋杯
青花「大明成化年製」楷書款

Provenance:
A Japanese private collection
Sotheby's Hong Kong, 8 October 2008, lot 2576

來源：
日本私人收藏
香港蘇富比，2008年10月8日，拍品編號2576

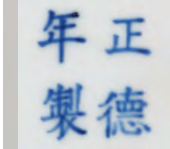
The design of the present wine cup, as evidenced by the apocryphal Chenghua mark, harks back to that period. See two Chenghua mark and period examples with the dragons in yellow and green enamel, illustrated in *A Legacy of Chenghua: Imperial Porcelain of the Chenghua Reign Excavated from Zhushan*, Hong Kong, 1993, nos. C84 and C85.

See a related iron-red 'dragon' cup and stand, Kangxi, of different form, illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains. Plain Tricoloured Porcelains*, Shanghai, 2009, no.16. Compare also a related pair of blue and white and copper-red cups, Yongzheng mark and period, from the Mr. and Mrs. Paul Bernat collection, in the Museum of Fine Arts, Boston, illustrated in *Oriental Ceramics: The World's Great Collections*, vol.11, Tokyo, 1982, pl.258 (acc.nos.53.132-133). The shape and decoration become more prevalent in iron-red from the Qianlong period onwards. See a pair of iron-red and underglaze blue wine cups, Qianlong seal marks and period, which was sold at Christie's Hong Kong, 30 November 2011, lot 2935.

敞口，深弧壁，圈足。胎壁輕薄，白釉為胎，飾磬紅彩。外壁繪海水龍紋，雙龍以火珠紋相隔，奔逐於波濤之上。底書青花雙框楷書仿款。

此杯雖署成化仿款，然其龍紋畫法實源自成化時期風格。參考兩件成化時期黃地綠彩龍紋杯，著錄於《成窯遺珍：景德鎮珠山出土成化官窯瓷器》，香港，1993年，編號C84及C85。

參考一件康熙時期磬紅彩龍紋杯連托，器型稍異，見《故宮博物院藏文物珍品大系：雜釉彩·素三彩》，上海，2009年，編號16。以及波士頓美術館藏Bernat伉儷舊藏一對雍正時期青花釉裏紅例，館藏編號：53.132-133，錄於《Oriental Ceramics: The World's Great Collections》，卷11，東京，1982年，圖版258。此類器型及紋飾至乾隆朝多見於釉裏紅器，參考一對乾隆時期青花釉裏紅杯，售於香港佳士得，2011年11月30日，拍品編號2935。



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A DOUCAI 'DRAGON' BOWL
Zhengde four-character mark, Kangxi to Yongzheng
With high flared sides, set on a wide base and raised on a short slightly tapered foot, finely decorated with two green-enamelled five-clawed dragons amidst red, green and yellow *Lingzhi*-shaped cloud scrolls, below a key-fret border around the rim, and a double line around the foot, the interior painted in the well with a mythical beast amidst flames with its head turned to the its right and open in a ferocious roar, its neck collar with bells. 15.5cm (6 1/8in) diam.

HKD40,000 - 60,000
US\$5,200 - 7,700

清康熙至雍正 鬥彩龍紋碗
青花「正德年製」楷書款

Provenance:
Christie's Amsterdam, 26 October 1993, lot 167

來源：
阿姆斯特丹佳士得，1993年10月26日，拍品編號167。

As is evidenced by the Zhengde apocryphal mark, the present bowl has taken its inspiration in form and general design from the Ming period. See a related underglaze-blue and iron-red 'dragon' bowl, Zhengde mark and period, in the Palace Museum, Taipei (acc.no.故瓷010243N).

敞口，腹略直，圈足。口沿下飾一圈回紋，腹以青花、紅、綠、黃彩為飾，畫雲龍紋及靈芝雲紋，碗心青花畫團獸紋。底書青花雙圈四字楷書仿款。

此碗之器型與紋飾受明代風格影響。參考台北故宮藏一件明正德青花雙龍紅雲碗，館藏編號：故瓷010243N，其風格與本品相類。



219
A SMALL DOUCAI 'PHOENIX' CONICAL BOWL
Chenghua six-character mark, Kangxi to Yongzheng
Finely potted with steep sides rising to a flaring rim, the interior painted with an inverted phoenix with outstretched wings, its body extending across the exterior, the opposite set with two bamboo branches also extending over the rim, the base with an apocryphal six-character Chenghua mark in underglaze blue within a double circle. 9.6cm (3 3/4in) diam.

HKD80,000 - 120,000
US\$10,000 - 15,000

清康熙至雍正 鬥彩鳳竹過枝紋碗
青花「大明成化年製」楷書款

Provenance:
The Tectus Collection
Sotheby's Paris, 12 June 2008, lot 201

Published and Illustrated:
The Tectus Collection, Chinese Ceramics, Boras, 1991, p.232, no.95

來源：
Tectus收藏
巴黎蘇富比，2008年6月12日，拍品201

出版及著錄：
The Tectus Collection，《Chinese Ceramics》，布羅斯，1991年，頁232，編號95

A FINE AND RARE MING-STYLE DOUCAI 'FIVE SACRIFICIAL OFFERINGS' WINE CUP

Chenghua six-character mark, Yongzheng
Finely potted with rounded sides rising from a recessed base, delicately painted in underglaze blue and enamelled around the exterior with lotus sprays, each supporting a bowl containing an auspicious emblem, all within blue line borders, the base with an apocryphal six-character Chenghua mark within a double square. 6.8cm (2 5/8in) diam.

HKD400,000 - 600,000
US\$52,000 - 77,000

清雍正 仿成化門彩蓮托五珍寶紋杯
青花「大明成化年製」楷書款

Provenance:
Sir Harry M. Garner, KBE, CB, MA, FRAES (1891-1977) Lady Garner (1897-1994)
Dr. Elizabeth Shing, Hong Kong
Christie's Hong Kong, 1 June 2011, lot 3585

Exhibited and Published:
The Oriental Ceramic Society, *Enamelled Polychrome Porcelain of the Manchu Dynasty*, London, 1951, no.97

來源：
加納爵士伉儷收藏
Dr. Elizabeth Shing，香港
香港佳士得，2011年6月1日，拍品編號3585

展覽及出版：
東方陶瓷學會，《Enamelled Polychrome Porcelain of the Manchu Dynasty》，倫敦，1951年，編號97

Sir Harry Mason Garner was a distinguished mathematician, who became Chief Technical Officer of the Marine Aircraft Experimental Establishment, and later Chief Scientist to the British Ministry of Supply. He published in the fields of Chinese porcelain, lacquer and cloisonné; was President of the Oriental Ceramic Society (1968-1971), lent pieces to its exhibitions, and donated much of his collection to the British Museum and Victoria and Albert Museum, London. Bluett & Sons Ltd., London, sold pieces on behalf of Lady Gardner after his death. For more details see, R.Davids and D.Jellinek, *Provenance*, Oxon, 2011, pp.191-193.

The present cup was made in direct inspiration of Chenghua period *doucai* wine cups, of similar form and design. Compare four examples, Chenghua six-character mark and period, in the Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Ch'enghua Porcelain Ware*, Taipei, 2003, nos.157-160; and for a further excavated example, Chenghua mark and period, see *A Legacy of Chenghua: Imperial Porcelain of the Chenghua Reign Excavated from Zushan, Jingdezhen*, Hong Kong, 1993, no.C94.

The Chenghua period examples, which are similarly decorated to the present lot, are painted and enamelled with the 'Five Sacrificial Offerings', *wu zhen bao*, borne on lotus blossoms. These include, the flower, sacred mountain, fruit, conch, and candlestick. Compare a similar 'Five Sacrificial Offerings' *doucai* wine cup, Chenghua mark, 18th century, in the Sir Percival David Collection, the British Museum, London (PDF A.711), illustrated by M.Medley, *Illustrated Catalogue of Ming Polychrome Wares in the Percival David Foundation of Chinese Art*, London, 1978, p.47, no.151.

哈里·梅森·加納爵士（Sir Harry Mason Garner）為傑出數學家，曾任英國海軍飛機實驗中心首席技術官及供應部首席科學家。他在東方藝術研究領域建樹頗豐，著述涵蓋中國瓷器、漆器與景泰藍，1968至1971年擔任東方陶瓷學會主席，多次借出藏品支持學會展覽，並將大量珍藏捐贈予倫敦大英博物館與維多利亞與阿爾伯特博物館。加納爵士辭世後，倫敦古董商Bluett & Sons受其夫人所托，釋出部分遺藏，詳見R.Davids及D.Jellinek《Provenance》，牛津，2011年，頁191至193。

斂口，弧形矮壁，內凹圈足。外壁彩繪蓮花五枝，分托五種吉祥圖案。口足加飾青線兩道。杯內素白無紋。底書青花雙方框六字楷書仿款。

此杯仿成化門彩杯之形制與紋飾，參考台北故宮藏四件成化例，著錄於《成化瓷器特展圖錄》，台北，2003年，編號157至160。另可參考景德鎮珠山出土一件成化例，著錄於《成窯遺珍：景德鎮珠山出土成化官窯瓷器》，香港，1993年，編號C94。

成化時期飾蓮托五珍寶紋的例子，多畫寶花、寶山、仙果、法螺、燭台等五種珍寶。比較大英博物館大維德基金會藏一件十八世紀成化款杯，館藏編號：PDF A.711，錄於M.Medley著《Illustrated Catalogue of Ming Polychrome Wares in the Percival David Foundation of Chinese Art》，倫敦，1978年，頁47，編號151。



221
A BLUE AND WHITE 'ROMANCE OF THE THREE KINGDOMS' VASE, GU
Chenghua six-character mark, Kangxi
The trumpet shaped neck well painted with a scene from the 'Romance of the Three Kingdoms' depicting foot and mounted warriors and a scholar below a walled city as well as an inscription, the globular mid-section finely painted with boys at play amidst rockwork, all above the tall spreading foot painted with scholar playing *weiqi* and attendants carrying a wine jar and a box, the base with the apocryphal mark. *41cm (16 1/8in) high.*

HKD180,000 - 280,000
US\$23,000 - 36,000

清康熙 青花三國八陣圖觚式瓶
青花「大明成化年製」楷書款

The vase is inscribed:

鐵騎雲屯白帝城
臥龍籌策已經營
甲兵十萬漁腹蒲
八陣迷途驚後昆

Which may be translated as:

'Iron cavalry gathered like clouds at Baidi Castle,
The Sleeping Dragon [Zhuge Liang] had already devised his plans.
A hundred thousand armoured troops fell like fish in a net,
Lost in the Eightfold Formation, leaving future generations in awe.'

A very similar blue and white 'Romance of the Three Kingdoms' vase, *gu*, Kangxi, is in the Palace Museum, Beijing, illustrated in *Blue and White Porcelain of the Shunzhi and Kangxi Reigns of the Qing Dynasty*, Beijing, 2005, p.491, no.317. The present vase is painted with a scene from the 'Romance of the Three Kingdoms', a 14th century novel attributed to Luo Guanzong. The story is set in the turbulent years leading to the end of the Han dynasty and the Three Kingdoms period, 2nd-3rd century AD. The novel tells the tale of the the three states, Cao Wei, Shu Han and Eastern Wu in their struggle to achieve dominance. The historical novel gained popularity during the Ming dynasty due to the wide circulation of woodblock prints, and continued as a frequent motif on porcelains of the late Ming and early Qing periods; see for example, a blue and white rouleau vase, Chongzhen, which was sold at Bonhams London, Knightsbridge, 15 May 2023, lot 196.

In chapter 84 of the 'Romance of the Three Kingdoms', General Lu Xun, after pursuing Liu Bei to Baidicheng, stumbled into Zhuge Liang's 'Stone Sentinel Maze' or 'Eight Formations': a labyrinth of rocks designed according to the *ba gua* concept. As Lu Xun struggled to escape the swirling dust storms and illusory army sounds, an old man appeared and guided him out. The man revealed himself as Huang Chengyuan, Zhuge Liang's father-in-law, who explained that Zhuge Liang had predicted a Wu general would fall into the maze but had instructed Huang not to lead him out. Despite this, Huang took pity on Lu Xun and saved him. Humbled by Zhuge Liang's superior intellect, Lu Xun returned to camp, admitting his own inferiority and planning a retreat to avoid a potential Cao Wei attack.

See a related blue and white 'Romance of the Three Kingdoms' rouleau vase, Kangxi, which was sold at Sotheby's New York, 20 March 2024, lot 352.

Provenance:
Sotheby's London, 13 July 2006, lot 629

來源：
倫敦蘇富比，2006年7月13日，拍品編號629

此瓶外壁以青花裝飾，通景描繪了《三國演義》中的故事，題有：鐵騎雲屯白帝城，臥龍籌策已經營，甲兵十萬漁腹蒲，八陣迷途驚後昆。

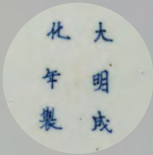
比較北京故宮所藏一件極為近似的康熙時期青花三國演義故事圖觚式瓶，載於《清順治康熙朝青花瓷》，北京，2005年，頁491，圖版317。本瓶所繪之場景源自《三國演義》，背景定於東漢末年至三國時期，敘述魏、蜀、吳三國爭霸。及至明代因木版畫廣泛流傳而盛行，並成為明末清初瓷器常見之題材。參考一件明崇禎青花三國演義故事圖筒瓶，售於倫敦騎士橋邦瀚斯，2023年5月15日，拍品編號196。

《三國演義》第八十四回記載，陸遜追擊劉備至白帝城後，誤入諸葛亮布下的「八陣圖」石陣迷宮。當陸遜困於飛沙走石與幻聽軍馬之聲時，得黃承彥指引脫險。老者自承乃諸葛亮岳父，並透露諸葛亮早有預言將有吳將受困，但囑咐勿加援手。黃承彥因憐陸遜而破例相救。陸遜終為諸葛亮智謀所折服，自嘆弗如，遂退兵以防曹魏偷襲。

另參考一件清康熙青花三國演義故事圖筒瓶，售於紐約蘇富比，2024年3月20日，編號352。



Image courtesy of Palace Museum, Beijing
北京故宮藏





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A YELLOW-GROUND GREEN AND AUBERGINE-ENAMELLED 'DRAGON' DISH

Kangxi six-character mark and of the period
The interior roundel incised with two five-clawed dragons contesting a flaming pearl and enamelled in green and aubergine against the yellow ground, the exterior decorated with bunches of grapes and vine leaves in four evenly-spaced groups, the base with a six-character mark within double-circles in aubergine enamel. 13.3cm (5 1/4in) diam.

HKD80,000 - 120,000
US\$10,000 - 15,000

清康熙 黃地紫綠彩雙龍戲珠紋碟
「大清康熙年製」楷書款

Provenance:

Christie's Hong Kong (label)

來源：

香港佳士得（標籤）

Compare a pair of dishes, Kangxi marks and of the period, previously in the collection of Carl Gustav Kjellin (1910-1990), which was sold at Sotheby's London, 2 November 2022, lot 237. The treatment of the reign marks is comparable to the present lot.

比較Carl Gustav Kjellin（1910至1990年）收藏一對清康熙黃地紫綠彩雙龍戲珠紋小盤，後售於倫敦蘇富比，2022年11月2日，拍品編號237。此例所書年款與本拍品同為六字三行楷書款。

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A RARE YELLOW-GROUND GREEN-ENAMELLED 'DRAGON, PHOENIX AND CRANE' BOWL

Kangxi six-character mark and of the period
Finely potted, the rounded sides decorated around the exterior with a five-clawed dragon, a crane and male and female phoenix, all finely incised beneath the green enamel, amidst cloud and flame scrolls, all between a foliate scroll underneath the rim and lotus petal panels above the foot, the interior decorated with an axis of four interconnected green-enamelled *lingzhi* forming a *shou*-character, all set against egg-yolk yellow ground, the base with the underglaze-blue mark. 14.1cm (5 1/2in) diam.

HKD150,000 - 250,000
US\$19,000 - 32,000

清康熙 黃地綠彩龍鳳紋
青花「大清康熙年製」楷書款

Provenance:

Sotheby's Hong Kong, 30 April 1991, lot 129
Sotheby's Hong Kong, 9 October 2007, lot 1611

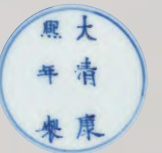
來源：

香港蘇富比，1991年4月30日，拍品編號129
香港蘇富比，2007年10月9日，拍品編號1611

Compare a slightly smaller bowl of this shape and design, Kangxi mark and period, illustrated in *The Wonders of the Potter's Palette*, Hong Kong Museum of Art, Hong Kong, 1984, no.23. See also a related yellow-ground green-enamelled 'dragon' bowl, Kangxi mark and period, in the Qing Court Collection, with similar *lingzhi* interior decoration, illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Porcelains. Plain Tricoloured Porcelains*, Shanghai, 2009, no.88.

碗直口，深弧壁，矮圈足。外壁以黃地綠彩飾龍鳳呈祥紋，口沿下飾卷草紋一周，近足處飾蓮瓣紋一周。碗內心施黃釉，碗心書壽字。底書青花雙圈六字兩行楷款。

比較一件器形及紋飾相近但尺寸略小的康熙款例，著錄於《清瓷薈錦：香港藝術館藏清代陶瓷》，香港，1984年，編號23。另參考清宮舊藏一件康熙款黃地綠彩龍紋碗，其內壁之靈芝紋飾與本品相似，錄於《故宮博物院藏文物珍品大系：雜釉彩·素三彩》，上海，2009年，編號88。



A PAIR OF WUCAI 'DRAGON AND PHOENIX' BOWLS

Qianlong seal marks and of the period
Each with deep rounded sides rising to a slightly everted rim, vividly enamelled in green, red, aubergine and yellow with two five-clawed dragons in pursuit of the flaming pearl, separated by two descending phoenixes amidst leafy meander, all below a band to the rim enclosing the Eight Buddhist Emblems alternating with clusters of *ruyi* heads, the interior similarly decorated with a sinuous iron-red dragon in pursuit of a flaming pearl amidst billowing clouds within a double-lined border, the base bearing a reign mark. *Each 15.5cm (6 1/8in) diam. (2).*

HKD700,000 - 900,000
US\$90,000 - 120,000

清乾隆 五彩龍鳳紋碗一對
青花「大清乾隆年製」篆書款

Provenance:
Sotheby's Hong Kong, 28-29 April 1992, lot 172
Sotheby's Hong Kong, 9 October 2007, lot 1618

來源：
香港蘇富比，1992年4月28至29日，拍品編號172
香港蘇富比，2007年10月9日，拍品編號1618

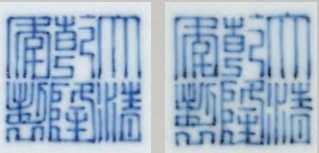
Wucai bowls of this design were first made during the Kangxi period; see a similarly decorated pair of bowls, Kangxi marks and period, in the Metropolitan Museum of Art, New York (acc.no.50.221.5 - one of a pair); and two further examples, which are illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p.172, nos.135-136. A very similar bowl, Qianlong seal mark and of the period, is in the Nanjing Museum illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.282. A further similar bowl, Qianlong seal mark and period, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p.172, no.158.

A similar *Wucai* 'dragon and phoenix' bowl, Qianlong seal mark and period, was sold at Christie's Hong Kong, 29 May 2013, lot 1923; and another was sold at Christie's Hong Kong, 30 November 2023, lot 2807.

口微撇，弧壁，圈足。口沿下畫一圈八寶紋，以如意紋飾串連。外壁以五彩裝飾，有綠、紅、紫、黃等多種色彩，繪二龍戲珠紋，兩龍之間有飛鳳圖案，隙地滿飾火雲紋及花卉紋。碗心礬紅彩繪趕珠龍紋。底書青花篆書款。

此類五彩紋飾碗始燒於康熙時期，參考紐約大都會藝術博物館藏一對相似紋飾的康熙款碗，館藏編號：50.221.5，成對之一；另見兩例載於《故宮博物院藏文物珍品大系：五彩·鬥彩》，香港，1999年，頁172，編號135至136。參考一件極為近似的乾隆篆書款五彩例，藏於南京博物院，收錄於《宮廷珍藏：中國清代官窑瓷器》，上海，2003年，頁282；另一乾隆款相似例，見前引《五彩·鬥彩》，頁172，編號158。

比較乾隆篆書款另一例，售於香港佳士得，2013年5月29日，拍品編號1923；另一例售於香港佳士得，2023年11月30日，拍品編號2807。



225

A RARE PINK-GROUND FAMILLE-ROSE 'BAJIXIANG' PRICKET CANDLESTICK

Daoguang iron-red seal mark in a line and of the period

With bell-shaped base and two-tiered drip pan, decorated overall in famille rose enamels with a leafy lotus scroll and the 'Eight Buddhist Emblems' *bajixiang* against a pink ground between gilt-line and linked *ruyi*-head and key-fret borders, with a compressed-globular section below the larger drip pan similarly decorated with lotus scrolls, the interior of the smaller drip pan with a floral emblem centred by the pricket and reserved on a turquoise ground beneath a continuous *ruyi*-head lappet border, the interior of the base turquoise-glazed. *41cm (16 1/8in) high*.

HKD300,000 - 400,000
US\$39,000 - 52,000

清道光 粉地粉彩八吉祥紋燭臺
霽紅「大清道光年製」篆書款

Provenance:
An American private collection
Christie's New York, 17 September 2008, lot 519

來源：
美國私人收藏
紐約佳士得，2008年9月17日，拍品編號519

Compare a complete five-piece pink-ground '*bajixiang*' altar set, Daoguang seal marks and period, comprising two pricket candlesticks, two *gu* vases, and an incense burner, in the Metropolitan Museum of Art, New York (acc.nos.21.175.16-20).

See a similarly shaped famille-rose '*bajixiang*' candlestick, Jiaqing seal mark and period, which was sold at Christie's Hong Kong, 27 November 2013, lot 3448.

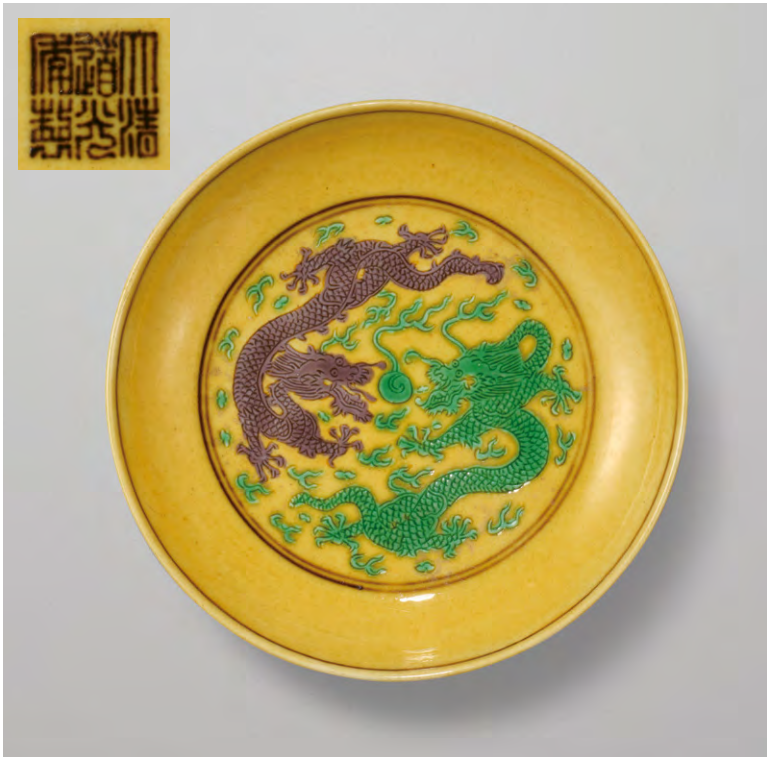
整器以粉地粉彩裝飾，滿飾纏枝蓮紋，燭盤與底座繪八吉祥紋及纏枝蓮紋，近足處飾回紋一圈。紋飾之間以金彩弦紋相間。燭盤口沿下方金彩長方框內霽紅彩書單行六字篆款。整體華美富麗，工藝細緻精湛。

參考一套完整的道光款粉彩八吉祥紋五供，包括燭臺一對、花觚一對及香爐一件，現藏於紐約大都會藝術博物館，館藏編號：21.175.16-20；另見一件器形相近的嘉慶篆書款粉彩八吉祥紋燭臺，售於香港佳士得，2013年11月27日，拍品編號3448。





226



227

226
A PAIR OF IRON-RED AND UNDERGLAZE-BLUE 'LOTUS' WINE CUPS
Daoguang seal marks and of the period
Each finely potted with rounded sides, supported on a short foot, decorated around the exterior with four iron-red enamelled lotus blossoms with underglaze-blue foliate tendrils, between a double line around the rim and a single one around the foot, the interior plain. *Each 8cm (3 1/8in) diam. (2).*

HKD80,000 - 120,000
US\$10,000 - 15,000

清道光 青花礬紅彩折枝番蓮紋杯
青花「大清道光年製」篆書款

Provenance:
Christie's Hong Kong, 8 October 1990, lot 639 (one cup)
An Asian private collection
Christie's Hong Kong, 27 November 2007, lot 1700 (pair)

來源：
香港佳士得，1990年10月8日，拍品編號639（單件）
亞洲私人收藏
香港佳士得，2007年11月27日，拍品編號1700（成對）

The present pair of cups were made in form and decoration after the Chenghua period; see a *doucai* 'lotus' cup, Chenghua mark and period, illustrated in *A Legacy of Chenghua: Imperial Porcelain Excavated from Zushan, Jingdezhen*, Hong Kong, 1993, pp.280-281, no.C96.



228

Compare with a similar pair of iron-red and blue and white cups, Daoguang seal marks and period, which was sold at Christie's New York, 14 September 2012, lot 1201.

此對杯之器形與紋飾皆仿成化窯器，參考一件成化款門彩蓮紋杯，載於《成窯遺珍：景德鎮珠山出土成化官窯瓷器》，香港，1993年，頁280至281，編號C96。另可比較一對道光篆書款青花礬紅杯，售於紐約佳士得，2012年9月14日，拍品編號1201。

227
A YELLOW-GROUND GREEN AND AUBERGINE-ENAMELLED 'DRAGON' DISH
Daoguang seal mark and of the period
Incised and painted to the interior with a pair of confronting green and aubergine five-clawed dragons in pursuit of a flaming pearl amidst billowing flame-clouds, the exterior decorated with four sets of fruiting grape vines, all on a yellow ground, the base with a six-character seal mark in aubergine enamel. *13cm (5 1/8in) diam.*

HKD50,000 - 70,000
US\$6,400 - 9,000

清道光 黃地紫綠彩雙龍戲珠紋碟
「大清道光年製」篆書款

Compare two examples bearing the Daoguang seal mark: one closely related dish sold at Sotheby's New York, 24 June 2020, lot 806; another dish previously in the collection of Simon Kwan (Yangzhitang Collection), later sold in these rooms, 27 November 2024, lot 402.

比較道光時期兩例，帶篆書款：一件售於紐約蘇富比，2020年6月24日，拍品編號806；另一例為關善明（養志堂）收藏，後售於香港邦瀚斯，2024年11月27日，拍品編號402。

228
A PAIR OF SMALL YELLOW-GROUND FAMILLE-ROSE 'BATS AND SHOU' DISHES
Guangxu six-character marks and of the period
Each enamelled and gilt against a rich egg-yolk yellow ground with five bats, *wufu*, in flight encircling a central *Shou* medallion, amidst peach branches interspersed with other stylised *Shou* medallions and *ruyi* motifs, the exterior similarly decorated, the base with six-character mark in *kaishu*. *Each 11cm (4 3/8in) diam. (2).*

HKD30,000 - 40,000
US\$3,900 - 5,200

清光緒 黃地粉彩福壽紋碟 一對
「大清光緒年製」楷書款

THE PROPERTY OF A GENTLEMAN
士紳藏品

229
**A RARE SANCAI AMBER AND GREEN-GLAZED
POTTERY MODEL OF A TIGER**
Tang Dynasty
The menacing beast standing with its head and body
turned to the left, the jaws displaying the sharp teeth
below the well-detailed wrinkled nose and inset eyes with
ears upright and pulled back, the incised spine turned
up tensely poised, with finely incised stripes, the long tail
touching the back right foot, supported on a wide short
platform, glazed in amber and green tones except for the
underside of the base, box. 11.5cm (4 1/2in) wide x 8.6cm
(3 3/8in) high. (2).

HKD60,000 - 80,000
US\$7,700 - 10,000

唐 三彩虎

Provenance:
Collection of T.T. Tsui (1940-2010), Hong Kong (label,
no.TA 11)

來源：
徐展堂（1940-2010年）收藏，香港（標籤，編號TA 11）



230
A LONGQUAN CELADON-GLAZED ARROW VASE
Song Dynasty
Finely potted with a pear-shaped body supported on a tall foot, rising
to a long cylindrical neck and flanked by two tubular handles right
below the rim, covered overall in a pale sea-green glaze stopping short
of the foot-ring, Japanese wood box. 30cm (11 3/4in) high. (2).

HKD180,000 - 280,000
US\$23,000 - 36,000

宋 龍泉窯青釉貫耳瓶



The present vase derived its form from *touhu*, or 'arrow' vases, which served as a crucial object in an ancient Chinese drinking game. The game, popular among scholars and nobility, required participants to toss arrows into the mouth and tubular handles of the vessel.

See a related arrow vase, Southern Song dynasty, previously in the Leshantang collection, which was sold at Sotheby's Hong Kong, 9 April 2024, lot 143.

直口，長頸，鼓腹，下承圈足。頸部兩側近瓶口處貼對稱貫耳。整器釉色溫潤，造型古樸典雅。

此貫耳瓶之器形源自古代宴飲時，人們通過投擲箭矢助興所用之投壺，盛行於文人雅士與貴族階層。參與者將輪流把箭矢投入壺口或管耳之中，就此進行比賽。

比較一件南宋青釉貫耳瓶，為樂山堂舊藏，售於香港蘇富比，2024年4月9日，拍品編號143。



231



232

231
A CARVED LONGQUAN CELADON-GLAZED 'DRAGON' EWER
Yuan/early Ming Dynasty
Elegantly potted with a pear-shaped body rising from a slightly tapered foot to a waisted neck, set with a short curved spout and loop-handle, the exterior subtly carved with a dragon amidst clouds between double-line borders, all above a band of intertwining curves, covered overall in an attractive sage-green glaze stopping unevenly above the foot revealing the pale grey body, lacquered wood cover, Japanese wood box. 12.5cm (4 7/8in) high. (3).

HKD60,000 - 80,000
US\$7,700 - 10,000

元/明初 龍泉窯青釉刻雲龍紋執壺

The present lot is particularly notable for its unusual dragon design. For Longquan celadon wares decorated with a similarly rendered dragon, see two bowls dated to the Yuan dynasty, illustrated in *Catalogue of a Special Exhibition of Dragon-Motif Porcelain in the Palace Museum*, Taipei, 1983, nos.11-12. See also a Longquan celadon bowl with a dragon carved in comparable style, Yuan/early Ming dynasty, which was sold at Christie's New York, 22 March 2007, lot 287.



233

233
壺微撇口，口下漸豐，鼓腹，矮圈足。壺一側置彎流，另一側置曲柄。通體施青釉，器身以雲龍紋為飾，近足處作波浪紋，整體樸實典雅。

此執壺上的龍紋尤其罕有，甚少見於龍泉青釉器。類似紋飾的例子，可參考兩件元代龍紋碗，著錄於《瓷器上的龍紋特展目錄》，台北，1983年，編號11及12。另可參考一件元/明初龍泉青釉龍紋碗，龍的姿態與本拍品所刻相似，售於紐約佳士得，2007年3月22日，拍品編號287。

232
A MOULDED QINGBAI 'PEONY' VASE
Yuan Dynasty
Of pear-shaped form, decorated with a wide band of flowering peony scroll beneath a band of leafy stems at the shoulder and above the lotus petals radiating upward from the foot, Japanese wood box. 22.7cm (9in) high. (2).

HKD40,000 - 60,000
US\$5,200 - 7,700

元 青白釉牡丹紋瓶

A SMALL LONGQUAN CELADON-GLAZED HANDLED TRIPOD INCENSE BURNER
Song Dynasty
The compressed globular body rising to a constricted neck and a lipped rim, flanked by a pair of loop-handles surmounted by beast-heads, all supported on three slightly splayed legs, wood cover, wood stand and Japanese wood box. 7cm (2 3/4in) high. (4).

HKD120,000 - 150,000
US\$15,000 - 19,000

宋 龍泉窯青釉獸耳三足爐

The present lot displays an elegant form, with its beast-head handles modelled after the bronze *gui* vessels of the Shang and Zhou periods, thereby adding an archaistic sense to the overall design.

Compare a slightly larger example with 'dragon'-handles, Southern Song dynasty, which was sold at Sotheby's Hong Kong, 8 April 2023, lot 3527.

爐唇口，束頸，鼓腹豐滿，獸耳，下承三獸足。通體施青釉，色澤溫潤，釉面有開片，爐身光素，足底露胎。此器形制古雅，其獸首耳乃仿效商周時期的青銅簋，為整體增添意趣。

比較一件南宋龍泉青釉龍耳三足爐，尺寸稍大，售於香港蘇富比，2023年4月8日，拍品編號3527。

234

A GE-TYPE JARLET

Song/Ming Dynasty

Finely potted with curved sides supported on a recessed base, gently rising to a rounded shoulder, surmounted by a subtly waisted neck, covered overall in an even, thick, greenish-grey glaze with dark-stained crackles, the foot ring left unglazed, fitted box. 7.2cm (2 7/8in) high. (2).

HKD80,000 - 150,000

US\$10,000 - 19,000

宋/明 仿哥釉小罐



235

A RARE SMALL YELLOW-GROUND UNDERGLAZE-BLUE 'DRAGON' BOWL

Wanli six-character mark and of the period

Delicately potted, decorated to the interior with a five-clawed dragon within a medallion, encircled by a pair of phoenix alternating with cloud scrolls, the exterior with a continuous floral scroll, all reserved on a lemon-yellow ground, Japanese wood box. 8.5cm (3 3/8in) diam. (2).

HKD150,000 - 250,000

US\$19,000 - 32,000

明萬曆 黃地青花龍鳳紋碗
青花「大明萬曆年製」楷書款

Provenance:

A Japanese private collection

Christie's Hong Kong, 27 October 2003, lot 615

Christie's Hong Kong, 28 November 2012, lot 2214

來源：

日本私人收藏

香港佳士得，2003年10月27日，拍品編號615

香港佳士得，2012年11月28日，拍品編號2214

This type of small bowls decorated on a yellow ground is notably rare. Compare a blue and white example with a similar design, which was sold at Sotheby's Hong Kong, 20 November 1984, lot 331. See also a larger example decorated in a *wucaï* palette, illustrated in J.Ayers, *The Baur Collection Catalogue*, vol.II, Geneva, 1969, pl.196.

侈口，深壁，矮圈足。通體施黃釉，以青花繪飾。碗心繪龍紋，內壁繪鳳紋，外壁飾纏枝花紋。底青花書「大明萬曆年製」雙圈六字楷款。

此類的黃地青花小碗傳世極罕。比較一件紋飾相近的青花例，售於香港蘇富比，1984年11月20日，拍品編號331。又可參考鮑氏藏一件尺寸較大之五彩例，見《The Baur Collection Catalogue》，卷二，日內瓦，1969年，圖版196。



interior 內部



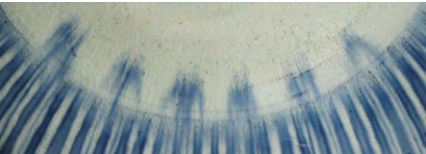
236

A VERY LARGE BLUE AND WHITE 'DRAGON' VASE, MEIPING

Wanli six-character mark in a line and of the period
Robustly potted, of baluster form rising from a slightly stepped base to the high shoulders and waisted flared neck, painted around the sides with two five-clawed dragons amidst dense foliate lotus scrolls, all between two borders of *ruyi*-head and petal panels, with the six-character mark in a line atop the undecorated shoulder, the base unglazed, metal case. 63.2cm (24 7/8in) high. (2).

HKD180,000 - 280,000
US\$23,000 - 36,000

明萬曆 青花龍穿花紋大梅瓶
青花「大明萬曆年製」楷書款



See two similarly decorated *meiping* vases and covers, Wanli marks and period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, pl.160 (72cm high); and pl.161 (43cm high; in the Qing Court Collection). Six blue and white *meiping* vases and covers, Wanli marks and period, including three with design similar to the present lot, were discovered in the Wanli Emperor's tomb, Dingling, when the tomb was excavated in 1956, of which two are now in the collection of the Palace Museum, Beijing (measuring 72 and 73cm high).

Compare a similarly decorated blue and white 'dragon' vase, *meiping*, Wanli mark and period, which was sold at Christie's Hong Kong, 29 May 2019, lot 3154.

唇口外撇，短頸溜肩，肩下漸收至底。通體以青花裝飾，瓶身繪二龍穿纏枝花紋，肩部及近足處各繪靈芝及蓮瓣紋一周，肩部有青花橫行六字楷款。

參考兩件紋飾相近的萬曆款青花梅瓶，著錄於《故宮博物院藏文物珍品全集：青花釉裏紅（中）》，香港，2000年，圖版160（帶蓋，高72厘米）及圖版161（清宮舊藏，高43厘米）。1956年啟動之明定陵發掘工作，曾出土六件萬曆款青花帶蓋梅瓶，其中三件紋飾與本品相似，有兩件現藏於北京故宮，分別高72與73厘米。

另可比較一件繪有相似紋飾的萬曆款青花龍紋梅瓶，售於香港佳士得，2019年5月29日，拍品編號3154。



Image courtesy of Palace Museum, Beijing
北京故宮藏



THE PROPERTY OF A LADY

女史藏品
(Lots 237-238)

237^Y
A HUANGHUALI RECESSED-LEG PAINTING TABLE, HUA'AN
Late Ming/early Qing Dynasty
Elegantly proportioned, the top set within a rectangular frame with beaded edge, above plain, beaded aprons and cloud-shaped spandrels, all raised on four rounded rectangular legs and joined by pairs of rounded square stretchers, the wood of an attractive warm honey tone.
170cm (67in) wide x 55cm (37 1/4in) deep x 83cm (32 5/8in) high.

HKD1,800,000 - 2,800,000
US\$230,000 - 360,000

晚明/清初 黃花梨夾頭樺雲紋牙頭畫案

Provenance:
Purchased from Ho Cheung Antique Furniture, Hong Kong, on 12 January 1998

來源：
1998年1月12日購於何祥木器傢具

Adorned with cloud-shaped spandrels, this painting table embodies a timeless style in Chinese furniture. The rich honey hue of the *huanghuali* wood enhances its allure, while the exquisite beaded carving on the apron and spandrels showcases exceptional craftsmanship. With proportions that align with Ming aesthetics, the harmonious blend of curvilinear and rectilinear elements enhances its versatility and appeal. The master craftsman has given additional attention in the present table to the cloud-shaped spandrel by extending the scroll-work, and creating through the positive and negative space not only further grandeur but a lighter perception of the table's proportions.

Compare a *huanghuali* painting table of similar form, illustrated in Wang Shixiang, *Ming shi jia ju zhen shang*, Hong Kong, 1985, p.170, no.111. See also a large 'painting' table from the Virata collection, which was sold at Christie's New York, 16 March 2017, lot 628. See also a massive *huanghuali* 'painting' table, late 16th/early 17th century, from the Dr S.Y. Yip collection, which was sold at Bonhams Hong Kong, 27 November 2024, lot 113, also displaying more extended scroll-work at the spandrels.

此黃花梨夾頭樺雲紋畫案，選料精良，木紋細密，色澤溫潤。案面攢邊平鑲兩拼面心，夾頭樺結構，腿足上端嵌夾牙條及雲紋牙頭，沿邊起陽線。四腿方材微具側腳，兩側施雙橫枋。整體造型線條洗練，方直勁挺與婉轉流暢相得益彰。雖體量宏闊而氣韻沉穩，堪稱明式家具「簡練淳樸」美學之典範。

參考一件明代黃花梨夾頭樺雲紋牙頭畫案，載於王世襄，《明式家具珍賞》，香港，1985年，頁170，編號111。另Virata舊藏一件黃花梨大畫案亦可資參考，售於紐約佳士得，2017年3月16日，拍品編號628。以及香港攻玉山房舊藏一件十六世紀末至十七世紀初黃花梨夾頭樺雲紋牙頭大畫案，售於香港邦瀚斯，2024年11月27日，拍品編號113。





238^Y
A RARE HUANGUALI TABLE, QIAOTOU'AN

Late Ming/early Qing Dynasty
The single panel set within a rectangular frame with evert ends to each narrow side, above plain, beaded aprons and beaded spandrels, all raised on four circular-section legs, joined by pairs of stretchers on the narrow sides.
165cm (65in) wide x 50cm (19 3/4in) deep x 84.5cm (33 1/4in) high.

HKD1,200,000 - 1,500,000
US\$150,000 - 190,000

晚明/清初 黃花梨翹頭案

Provenance:
Purchased from Ho Cheung Antique Furniture, Hong Kong, on 12 January 1998

來源：
1998年1月12日購於何祥木器傢具

Painting tables are rare surviving examples of Ming and early Qing dynasty furniture. The classical form displays in the present table unmarred with decoration reflects the pure and refined aesthetics of the Ming dynasty.

Generally referred to as *qiaotouan*, this type of table seems to have evolved from altar tables, known as *zu*, which were used for holding meat offerings as far back as the Eastern Zhou dynasty (771-256 BC). Archaeological evidence shows that altar tables with upturned ends are depicted on archaic bronze vessels, *yi*, from this era. Additionally, a lacquered low table of this design was excavated from a tomb in Zhaoxiang, Hubei province, and is illustrated in Sarah Handler, 'Side Tables: A Surface for Treasures and the Gods,' *Chinese Furniture: Selected Articles from Orientations 1984-1999*, Hong Kong, 1999, p.200. During the Ming dynasty, the function of these tables exhibited greater diversity, occasionally for purposes such as displaying antiques, writing calligraphy, or paintings.

Compare a closely related *huanghuali* painting table, illustrated by G.Ecke, *Chinese Domestic Furniture*, Beijing, 1944 no.36, pl.46; see also a similar *huanghuali* painting table, 16th/17th century, illustrated in *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p.143; another similar table, late Ming dynasty, circa 1600 – 1650, is illustrated in R.H.Ellsworth, *et al*, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp.164-165, no.61; a further example from an American collection, is illustrated in Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2011, p.53 (top).

Compare a similar but slightly smaller (157cm wide) *huanghuali* 'painting' table, late Ming dynasty, 17th century, which was sold at Bonhams London, 9 November 2017, lot 88.

傳世畫案數量稀少，屬明、清初家具之珍品。此案通體光素無飾，木色溫潤，案板兩頭翹起，盡顯明代簡練雅致的審美意趣。翹頭案，其形制起源於東周時期的祭壇供桌，用於陳設祭品。其早期形制可見於東周匱器上的紋飾，以及湖北當陽趙巷春秋墓出土的一件漆案，見Sarah Handler，〈Chinese Furniture: Selected Articles from Orientations 1984-1999〉，香港，1999年，頁200。至明代，翹頭案功能擴展，既可陳設於廳堂擺放古玩，亦可用作書房畫案。

比較一件形制相似的黃花梨畫案，著錄於G.Ecke，〈Chinese Domestic Furniture〉，北京，1944年，編號36，圖版46；另見一件十六/十七世紀黃花梨畫案，載於《風華再現：明清家具收藏展》，台北，1999年，頁143；再比對一件晚明（約1600-1650年）例，載於安思遠等編，《洪氏所藏木器百圖》，紐約，1996年，頁164至165，編號61；美國私人收藏有另一例，見伍嘉恩，《明式家具二十年經眼錄》，北京，2011年，頁53（上圖）。

另比較一件尺寸略小（寬157厘米）的晚明十七世紀黃花梨畫案，售於倫敦邦瀚斯，2017年11月9日，拍品編號88。



239^Y
A HUANGHUALI THREE-DRAWER COFFER

17th century
The rectangular plain top set into a mitre, mortise-and-tenon frame above a horizontal row of three drawers set with metal mounts, above two plain rectangular friezes and beaded scallop-shaped apron carved with a pair of confronting *chilong*, raised on square-section legs flanked by shaped spandrels, the well-figured wood of rich caramel tone. 125.8cm (49 1/2in) wide x 44cm (17 3/8in) deep x 80.4cm (31 5/8in) high.

HKD900,000 - 1,200,000
US\$120,000 - 150,000

十七世紀 黃花梨聯三閤戶櫥

The present lot is an exceptional example of its kind, demonstrating the restrained balance within the powerful geometric design formed by the delineation of the drawers, the top and the legs, flanked by the subtle naturalistic design. The superb carving of the spandrels, apron and drawer frames is in the best of the late Ming tradition.

The three-drawer coffer, *liansanchu*, is a masterpiece of late Ming dynasty furniture making, displaying an outstanding choice of huanghuali timber and exceptional craftsmanship. They played a prominent part in Ming and Qing dynasty interiors due to their impressive size and were used mostly for the storage of items such as bedding and clothes. Such coffers could form a part of a woman's dowry and as such were also known as 'dowry chests' (jiadi 嫁底).

See a related huanghuali three-drawer coffer, circa 1550-1600, in the Victoria and Albert Museum, London, illustrated by C.Clunas, *Chinese Furniture*, London, 1997, p.84; a further example, but of simpler design, Ming dynasty, from the Tianjin Museum of History, is illustrated in Wang Shixiang, *Classic Chinese Furniture: Ming and Early Qing Dynasties*, Bangkok, 1986, pl.156; see also a related coffer, Ming dynasty, illustrated by Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2011, p.190; two further related examples, 17th century, are illustrated by S.Handler, *Ming Furniture in the Light of Chinese Architecture*, Berkley, 2005, p.174.

Compare a huanghuali three-drawer coffer, late Ming dynasty, 16th/17th century, sold at Bonhams London, 9 November 2017, lot 90.

此黃花梨聯三閤戶櫥實乃明式家具之佳品，其比例之精妙，於簡練中見磅礴氣度。抽屜、櫥面與腿足間的結構比例，輔以黃花梨行雲流水般的天然紋理，更添幾分雅致。其牙板、券口等處的高浮雕工藝，刀法圓熟，堪稱晚明木作技藝之典範。

聯三櫥這類大器，在明清居室中地位尊崇，既實用以貯錦衾繡褥，又常作閨閣妝奩，故雅稱「嫁底」。參考倫敦維多利亞與阿爾伯特博物館藏一件約1550至1600年黃花梨聯三櫥，見柯律格，《Chinese Furniture》，倫敦，1997年，頁84。明代例子，參考天津歷史博物館藏一例，載於王世襄，《明式家具珍賞》，曼谷，1986年，圖版156；另一例著錄於伍嘉恩，《明式家具二十年經眼錄》，北京，2011年，頁190。參考兩件十七世紀例，見S.Handler，《Ming Furniture in the Light of Chinese Architecture》，伯克利，2005年，頁174。

比較倫敦邦瀚斯售出一件明末十六/十七世紀黃花梨三聯櫥，2017年11月9日，拍品編號90。



240^Y
A HUANGHUALI MEDITATION STOOL, CHANDENG
16th/17th century
The square frame set with a mat seat over a recessed waist, the beaded aprons elegantly carved with a pair of confronting *chilong*, the whole raised on legs of square section joined by humpback stretchers further carved with scrolling floral vines, terminating in hoof feet. 76cm (29 7/8in) wide x 76 cm (29 7/8in) deep x 50cm (19 3/4in) high

HKD700,000 - 900,000
US\$90,000 - 120,000

十六/十七世紀 黃花梨有束腰馬蹄足禪凳

Fashioned from thick members of rich-coloured huanghuali, stools such as the present lot were highly prized during the Ming dynasty for their linear design, elegant simplicity and functionality.

Large square stools of this size are commonly known as *chandeng* or 'meditation' stools, by providing ample space for users to sit cross-legged.

See a huanghuali *chandeng* with double humpbacked stretchers and double-reeded members, in the Palace Museum, Beijing, illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture*, vol.II, Hong Kong, 1990, p.20, pl.A7.

Compare a closely related example, 17th century, sold at Christie's New York, 16 September 2016, lot 1122. Compare another pair, late Ming dynasty, sold at Sotheby's Hong Kong, 22 April 2021, lot 25.

此黃花梨禪凳選料厚重，造型素雅，線條利落流暢，實為明式坐具之典型例子。此類坐具在明代書齋或禪房陳設中尤受青睞，既可作為打坐修禪之用，又能彰顯主人高雅脫俗的品味。

尺寸較大的方凳，多被稱為禪凳，因其形制寬綽，適足供人盤膝而坐，修習禪定。參考北京故宮藏一件黃花梨羅鍋枹禪凳，著錄於王世襄，《Connoisseurship of Chinese Furniture》，卷II，香港，1990年，頁20，圖A7。

比較一件形制相近之十七世紀禪凳，售於紐約佳士得，2016年9月16日，拍品編號1122；另比照一對明末黃花梨有束腰馬蹄足四方禪凳，售於香港蘇富比，2021年4月22日，拍品編號25。



241^Y
A HUANGHUALI AND HUAMU YOKEBACK ARMCHAIR, NANGUANMAOYI
17th/18th century
The stepped top rail supported on rear posts of square section, the curved ladder-shaped splat framing two huamu inset panels above an inset apron, flanked by the curved S-shaped arm rails supported on the S-shaped front posts, above the generously proportioned rectangular frame enclosing a caned seat, the legs framing shaped aprons and joined by stretchers and a footrest.
58cm (22 7/8in) wide x 44.5cm (17 1/2in) deep x 94.5cm (37 1/4in) high.

HKD400,000 - 600,000
US\$52,000 - 77,000

十七/十八世紀 黃花梨嵌樺木南官帽椅

Provenance:
Acquired in Shanghai, June 1930
An English private collection and thence by descent
Bonhams London, 11 November 2010, lot 445

來源：
購於上海，1930年6月
英國私人收藏，後由家族繼承
倫敦邦瀚斯，2010年11月11日，拍品編號445

Characterised by its restrained lines and generous yet balanced proportions, the present chair exemplifies the exceptional grace and finesse of the timeless Ming dynasty aesthetic. This is elegantly conveyed through the gentle curve of the crest rail and the gracefully sweeping arms.

The *nanguanmaoyi* or 'Southern official's hat' armchair is one of the most prestigious forms of Chinese furniture. It is distinguished by its armrails and crestrail, which elegantly descend into the vertical posts.

See a pair of huanghuali 'Southern official's hat' armchairs, early 17th century, in the Minneapolis Institute of Arts, illustrated by R.Jacobsen and N.Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp.52-53. See also another pair of huanghuali 'Southern official's hat' armchairs, 17th century, which was sold at Bonhams London, 13 May 2021, lot 14.

此南官帽椅造型挺拔俊秀，彎弧優美，以靈動線條傳達出娟秀雅緻之態。其線條優雅、造型舒展，體現了明代家具簡練、純粹的美學追求。

南官帽椅是中國古典家具中最負盛名的形式之一。北京匠師將搭腦與扶手皆不出頭的椅式統稱為「南官帽椅」。

明尼阿波利斯藝術館藏有一對十七世紀早期黃花梨南官帽椅，可資比對，見R.D.Jacobsen與N.Grindley著，《Classical Chinese Furniture in the Minneapolis Institute of Arts》，明尼阿波利斯，1999年，頁52-53。另參考一對十七世紀高靠背南官帽椅，售於倫敦邦瀚斯，2021年5月13日，拍品編號14。



242

A WUCAI 'FIGURES' BRUSHPOT, BITONG

Kangxi

Finely potted of cylindrical form with straight sides, painted around the exterior with a continuous scene of a turquoise-robed sage guiding another green-robed sage with hands behind his back, followed by two attendants carrying a basket of flowers and qin, all amidst a landscape with pine trees emerging behind craggy rockwork. *13.5cm (5 1/4in) high.*

HKD50,000 - 70,000

US\$6,400 - 9,000

清康熙 五彩人物圖筆筒



243

A FAMILLE-ROSE 'DEER AND MONKEY' DISH

Qianlong seal mark and of the period

Painted to the interior with a deer turned backward gazing at a monkey resting on a rockwork, all under a pine tree with a bird and bees flying around, set in a greenery landscape, the exterior decorated with bamboo branches and lingzhi, the base bearing a reign mark in underglaze-blue. *14.8cm (5 3/4in) diam.*

HKD70,000 - 90,000

US\$9,000 - 12,000

清乾隆 粉彩「爵祿封侯」圖碟

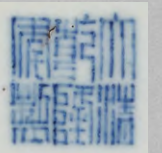
青花「大清乾隆年製」篆書款

Provenance:

Bonhams London, 8 September 2010, lot 93

來源：

倫敦邦瀚斯，2010年9月8日，拍品編號93



A FAMILLE-VERTE BISCUIT-ENAMELLED DISH

Kangxi six-character mark and of the period
Finely potted with shallow rounded sides rising to a gently everted rim, decorated to the interior with leafy branches bearing pomegranates in rich tones of yellow, green and aubergine, the centre incised with a five-clawed dragon chasing a flaming pearl amidst cloud and fire scrolls, the well further adorned with two similar dragons, the exterior painted with sprays of peony and camellia, further incised with two dragons and a band of lotus panels above the foot, the base with a six-character mark within double-circles in underglaze-blue, fitted box.
24.7cm (9 3/4in) diam. (2).

HKD800,000 - 1,200,000
US\$100,000 - 150,000

清康熙 素三彩暗花雲龍花果紋盤
青花「大清康熙年製」楷書款

Provenance:
The Mok Family Collection, Hong Kong
Sotheby's Hong Kong, 11 April 2008, lot 2918 (part lot)

來源：
香港莫氏家族收藏
香港蘇富比，2008年4月11日，拍品編號2918 (其一)

The present lot was originally owned by Hong Kong businessman Mok Kon Sang (1882-1958). Mok belonged to the Mok family, with his grandfather Mok Sze Yeung and his father Mok Tso Chun, who together served as compradors for the Butterfield & Swire for a remarkable 61 years. An exhibition dedicated to their collection, *Timeless Legacy: The Mok Family Collections*, was organized by the Art Museum at The Chinese University of Hong Kong, from July 2008 to January 2009. In April 2008, Sotheby's Hong Kong presented the dish on behalf of the descendants of the Mok family, and it was subsequently acquired by the current collector.

The present dish exemplify the refined craftsmanship during the Kangxi period. The biscuit porcelain was first incised with the dragon and cloud motif, coated with a transparent glaze, and then fired at a high temperature. The craftsman then painted the botanical subjects with the 'famille-verte' glaze, which is yellow, aubergine and green, on the surface, and fired it again at a lower temperature. The intricate combination of underglaze and overglaze decoration methods also reflects the developed firing technology at that time.

The 'famille-verte' porcelain produced during the Kangxi period is renowned for its elegant style, characterized by its soft yet tasteful hues. The present dish was further adorned with luscious pomegranate, which symbolises fertility and good fortune, as the fruit is known for its numerous seeds. Similar examples can be found in the museum collection, see a Kangxi dish in the Palace Museum, Beijing, accession no. *xin*00100250, and another in the Shanghai Museum with the same combination of pomegranates, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai, 1998, no.144. Dishes of this type are also held in several major collections, see a dish illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.IV (II), London, 1994, no.1818; see also a dish in the Tianminlou collection, illustrated in *Chinese Porcelain: The S.C. Ko Tianminlou Collection*, vol.1, Hong Kong, 1987, no.80.

Compare a similar dish, which was sold at Sotheby's Hong Kong, 24 November 1987, lot 195, and later sold again at Christie's Hong Kong, 1 December 2010, lot 2963. Compare another example, which was sold at Bonhams London, 10 November 2011, lot 77.

現拍品原屬香港紳商莫幹生（1882-1958）收藏。莫氏來自莫仕揚家族，與祖父莫仕揚和父親莫藻泉三代均任太古洋行買辦，橫跨前後61年。2008年7月至2009年1月，香港中文大學文物館曾舉辦《澄懷古今：莫家三代珍藏》展覽。此盤為莫家後人於2008年4月經香港蘇富比釋出，由現藏家購入。

微撇口，淺壁，圈足。內外白地素三彩裝飾。盤內、外壁均錐拱雲龍紋，內壁釉上繪折枝石榴紋樣，外壁對稱飾折枝牡丹、茶花紋。石榴、花卉均施以綠、紫、黃等低溫彩釉。外底署青花雙圈六字雙行楷款。

本拍品紋飾層次分明，色彩素雅；枝葉繁衍，果實纍纍，描寫自然，生機勃發，反映康熙時期工藝之精湛。這類素三彩暗花盤的燒制分為兩個階段：先在素胎上錐拱雲龍紋飾，施透明釉後經高溫燒成白釉暗花雲龍紋瓷盤，繼而在釉上用素三彩料繪花果紋飾，再入窯經低溫焙燒而成。這種錐拱與釉上彩相結合的複雜工藝，充分展現當時已臻成熟的燒造技術。

康熙素三彩瓷器以釉色雅致，設計柔和雋永著稱。本拍品盤心所繪之石榴紋更添祥瑞寓意，因其多籽，寓意多子多福。類似瓷盤可見於多個博物館收藏，例如北京故宮藏一件康熙例，館藏編號：新00100250；及上海博物館藏一例，其石榴紋飾與本拍品類同，著錄於《上海博物館藏康熙瓷》，香港，1998年，圖版144。同類瓷盤亦可見於重要私人收藏中，參考玫茵堂藏一例，著錄於康蕊君《玫茵堂中國陶瓷》，卷四第二冊，倫敦，1994年，編號1818；另見天民樓藏品，載於《天民樓藏瓷》，卷一，香港，1987年，編號80。

比較一例先售於香港蘇富比，1987年11月24日，拍品編號195，後售於香港佳士得，2010年12月1日，拍品編號2963。比較另一例售於倫敦邦瀚斯，2011年11月10日，拍品編號77。



大清
康熙
年製

245

A LARGE IRON-RED-DECORATED 'BOGU' BEAKER VASE, GU

Kangxi

The cylindrical vessel with waisted central section tapering to a flaring rim from a spreading foot, painted in vibrant tones of iron-red with two broad bands of vases on stands and tables holding flowers and plants, rocks and auspicious emblems, divided by flower sprays and branches between narrow bands of trellis pattern, all between lotus lappets at the foot and a band of flower-heads and bamboo leaves against a 'cracked-ice' ground above *ruyi*-heads at the rim, fitted box.

46cm (18 1/8in) high.(2)

HKD500,000 - 700,000

US\$64,000 - 90,000

清康熙 磬紅博古圖觚式瓶

Provenance:

Christie's Hong Kong, 26 September 1989, lot 628

來源：

香港佳士得，1989年9月26日，拍品編號628



A FAMILLE VERTE 'LI BAI' WINE CUP

Yongzheng six-character mark and of the period
Finely potted with flared sides rising towards a gently lipped mouthrim, the exterior delicately painted with a continuous scene of the poet lying in a relaxed pose on a bed and drinking wine, an attendant at the side serving him wine whilst the other preparing scrolls of papers for this calligraphy, all within a house with a sampan at one side and balustrade on the other, followed by four verses of *kaishu* inscription ending in a two-character painted mark, all finely enamelled in vivid tones of black, green, aubergine, red and yellow enamels, the base with six-character mark within double square borders in underglaze-blue, fitted box. 10.5cm (4 1/8in) diam. (2).

HKD320,000 - 420,000
US\$41,000 – 54,000

清雍正 五彩李白醉酒圖詩文杯
青花「大清雍正年製」楷書款

The cup bears an inscription:
李白一斗詩百篇，長安市上酒家眠。
天子呼來不上船，自稱臣是酒中仙，
which may be translated as:

'Li Bai consumes ten urns of wine,
and composes a hundred poems.
Contented to live a life of the commoners,
drinking and sleeping in the inn at Changan.
The Emperor requests an audience with him,
he was so drunk he refused to travel by boat.
Proclaimed himself the God of Wine,
he refuses to be summoned by anyone'.

The lines above are excerpted from a poem, 'Ode to Eight Drinking Immortals', written by Du Fu, a prominent poet of the Tang dynasty. The poem depicts the lifestyle of the Eight Literati, including Li Bai, He Zhizhang, Li Shizhi, Li Jin, Cui Zongzhi, Su Jin, Zhang Xu, and Jiao Sui, who were known for their indulgence in wine and their carefree, unconventional attitudes. It also captures the boldness and unrestrained spirit of scholars during the prosperous Tang dynasty. Li Bai is the most renowned among them. Legend has it that when Emperor Xuanzong of Tang summoned Li Bai, the poet was found intoxicated. Fearing that Li Bai might fall into the water, the Emperor ordered the eunuch Gao Lishi to accompany him. This anecdote resonates with the poem, as well as the scene depicted on this lot.

Compare a pair of famille verte cups decorated with similar theme, Kangxi/early Yongzheng, previously in the Parry collection, which was sold at Bonhams London, 2 November 2021, lot 22. See also a related famille verte cup, late Kangxi/early Yongzheng period, decorated with a continuous scene of a scholar seated on the bank of a river, which was sold at Christie's New York, 24 March 2011, lot 1723.

杯撇口，深斜腹。外壁一側以五彩繪李白醉酒圖，詩人醉臥於榻上，隨從手捧金杯跪侍在側，朝廷派人來召，捧詔待於榻旁，屋外有小舟停靠岸邊。另一側以墨彩書：「李白一斗詩百篇，長安市上酒家眠。天子呼來不上船，自稱臣是酒中仙。」，後鈐「玉居」小印。外底青花雙方框內書六字雙行楷書款。

此詩句出自唐代詩人杜甫《飲中八仙歌》。這首詩描繪了李白、賀知章、李適之、李璡、崔宗之、蘇晉、張旭、焦遂八位文人嗜酒成性、不拘小節的生活態度，以及盛唐時期文人的豪放與不羈。當中以李白尤為著名。相傳唐玄宗召見，恰逢李白醉酒，因怕李白掉進水裡，便命令高力士在旁攙扶。這一軼事與《飲中八仙歌》中的描寫及本拍品中的情景相呼應。

比較一對康熙/雍正早期五彩太白醉飲圖笠式杯，為倫敦Parry家族舊藏，後售於倫敦邦瀚斯，2021年11月2日。參考一件康熙晚期/雍正早期五彩人物圖笠式杯，外壁通景繪一高士倚坐岸邊，售於紐約佳士得，2011年3月24日，拍品編號1723。



247

A RU-TYPE OCTAGONAL VASE

Qianlong seal mark and of the period

Elegantly potted with a tapered square body with canted corners, surmounted by a waisted neck, supported on a short splayed foot, covered overall in a lightly crackled glaze of characteristic bluish-grey tone, the footring washed in brown, the recessed base with a six-character seal mark in underglaze-blue, Japanese wood box. 33cm (13in) high. (2).

HKD500,000 - 700,000
US\$64,000 - 90,000

清乾隆 仿汝釉八方瓶
青花「大清乾隆年製」篆書款

The present lot stands as an outstanding example of the monochrome produced during the Qianlong period, embodying the Emperor's admiration and enthusiasm for the past, particularly the renowned wares of the Song dynasty.

The subtle and smooth bluish glaze permeated with fine crackles was created in imitation of the *Ru* ware, one of the esteemed wares of the Song dynasty. The technique had already been developed in the Kangxi reign and the production expanded greatly during the Yongzheng reign. This technical development attained a notable degree of refinement in the Imperial kilns during the Yongzheng period to cater to the specific taste of the Emperor.

For other Qianlong mark and period examples, see one illustrated in *Treasures from Japan: Masterpieces of Chinese Ceramics from Yamanaka & Co., Ltd. and other Japanese Collections*, Beijing, 2020, pp.244-245, no.97. See also a similar vase, which was sold at Sotheby's London, 2 November 2022, lot 222. Another vase covered in a bluish-green tone, from the collection of the Hall of Refined Elegance, was sold at Bonhams Hong Kong, 27 November 2024, lot 209.

此器為乾隆朝摹古之經典例子，釉色瑩澈若雨過天青，開片疏密有致，深得北宋汝窯三昧。此類單色釉摹製工藝始於康熙朝，至雍正朝已臻化境，尤契合皇帝尚古雅、崇簡澹的審美旨趣。乾隆帝繼之，更以精工追摹宋器神韻，此作釉質潤如堆脂，色韻含蓄深沉，既存汝窯遺韻，又見乾隆朝摹古創新之妙。

乾隆時期同類器例，參考一例載於《東瀛遺珠：山中商會及日本舊藏名窯瓷器》，北京，2020年，頁244至245，編號97；另見一件形制相近之例，售於倫敦蘇富比，2022年11月2日，拍品編號222。香港小雅之堂舊藏亦有一例，可供比對，售於香港邦瀚斯，2024年11月27日，拍品編號209。





248

AN EXTREMELY RARE WHITE-GLAZED ANHUA-DECORATED 'DRAGON' CUP

Yongzheng six-character mark and of the period
Exquisitely potted with thin rounded sides rising to a gently everted rim, finely incised around the sides with two striding five-clawed dragons pursuing flaming pearl amidst fire scrolls, covered overall in a creamy white glaze, the recessed base with a six character mark within double-circles in underglaze-blue, fitted box. *6cm (2 3/8in) diam. (2).*

HKD1,500,000 - 2,000,000
US\$190,000 - 260,000

清雍正 白釉暗花趕珠龍紋杯
青花「大清雍正年製」楷書款

Provenance:
S. Marchant & Son, London, 27 November 2012 (label)

來源：
倫敦古董商S. Marchant & Son，2012年11月27日（標籤）

Monochromes produced during the Yongzheng period are celebrated for their exceptional combination of artistic mastery and technological advancements. The present lot is an exceptional example of Yongzheng monochromes enhanced by the delicate *anhua* decoration.

Anhua, or hidden decoration, refers to the technique of incising or carving delicate designs into the surface of biscuit ceramics, which are subsequently coated with a glaze to achieve a refined and subtle aesthetic. This decorative method originated during the Song dynasty, gained much popularity in the early Ming dynasty, and later reached its peak during the Qing dynasty. See a similar pair of cups, Yongzheng marks and of the period, included in the special exhibition *Splendour of the Qing Dynasty* jointly presented by the Min Chiu Society and Hong Kong Museum of Art, 9 June to 2 August 1992, no.203.

Compare another similar pair of cups, Yongzheng marks and of the period, which was sold at Christie's Hong Kong, 4 November 1996, lot 741. Compare also a small white-glazed *anhua*-decorated wine cup incised with dragons, Yongzheng mark and of the period, which was sold at Sotheby's New York, 20 March 2019, lot 537.

微撇口，深壁，圈足。杯內外滿施白釉，杯壁暗刻趕珠龍紋。底書青花雙圈六字雙行楷款。雍正朝的單色釉器因其藝術造詣與工藝技術之完美結合而備受推崇。本拍品釉色乳白瑩潤，暗刻之龍紋精細且富動感，乃雍正時期同類單色釉中之佳作。

這類暗刻工藝需先在素胎表面錐拱紋飾，後施釉燒制，呈現一種含蓄典雅之美。此工藝肇始於宋代，盛於明初，至清代達至巔峰。參考一對雍正時期白釉暗花龍紋杯，曾展於敏求精舍與香港藝術館合辦之《清朝瑰寶》，1992年6月9日至8月2日，編號203。

其他雍正時期的例子，比較一對龍紋小杯，售於香港佳士得，1996年11月4日，拍品編號741；及另一件白釉暗花趕珠龍紋小杯，售於紐約蘇富比，2019年3月20日，拍品編號537。





249

AN EXQUISITE PAIR OF FAMILLE ROSE 'FLORAL' SAUCER-DISHES

Yongzheng six-character marks and of the period
Each finely potted with everted sides supported on a short foot, decorated to the interior with floral buds and blooms issuing from leafy branches in vibrant tones of enamels, the base with a six-character mark within double-circles in underglaze-blue, wood stands and fitted box. *Each 9cm (3 1/2in) diam.* (5).

HKD400,000 - 600,000
US\$52,000 - 77,000

清雍正 粉彩虞美人碟一對
青花「大清雍正年製」楷書款

Provenance:
A Hong Kong private collection
Sotheby's Hong Kong, 6 April 2015, lot 3102

來源：
香港私人收藏
香港蘇富比，2015年4月6日，拍品編號3102

The present pair of dishes are notable for their unique style of enamelling which reflects the innovative craftsmanship during the Yongzheng reign and the Emperor's delicate and subtle taste for porcelains.

The dishes were painted in *mogu*, or boneless style, a technique characterised by its absence of skeletal outlines, with the only delineations being the fine veins on the leaves. While this method was established in traditional Chinese painting, it remained rare in porcelain decoration due to the complexities involved and the significant skill requirements placed on the craftsmen.

For related famille rose saucer dishes decorated with the 'boneless' technique and dated to the Yongzheng period, see a few examples from the collection of Edward T. Chow: one painted with a large pink peony, and one with pink and white begonia and blue daisies, which were sold at Sotheby's Hong Kong, 14 November 1989, lot 298, and sold again on 11 April 2008, lot 3028. See another pair of dishes, previously with Edward T. Chow, which was later sold at Sotheby's Hong Kong, 9 April 2024, lot 27.

敞口，淺腹，斜壁，淺圈足。內外均施白釉，碟心以粉彩飾折枝虞美人。底書青花雙圈六字三行楷款。此對瓷碟釉面勻淨，紋飾典雅，釉色秀麗，體現了該時期製瓷工藝之進步，以及雍正帝含蓄雅致之審美。

其紋飾採用「沒骨」技法繪就，摒棄輪廓勾勒，僅以葉脈細線表現物象。雖源於傳統中國繪畫，但因其工藝複雜，且對工匠技藝要求極高，故於瓷器裝飾中頗為罕見。

雍正時期的類似例子，參考仇焱之舊藏數例：一件飾有牡丹紋，另一件飾有海棠秋菊紋，售於香港蘇富比，1989年11月14日，拍品編號298；後於2008年4月11日再次易手，拍品編號3028；另有一對售於香港蘇富比，2024年4月9日，拍品編號27。



250

A RARE MING-STYLE BLUE AND WHITE 'FORAL SCROLL' HU-FORM VASE

Qianlong seal mark and of the period

Modelled after the ritual bronze vessel, *hu*, the exterior vibrantly painted in multiple registers: with a band of lotus scroll and composite floral scroll above breaking waves and below the upright overlapping stylised plantain leaves around the waisted neck, all divided by raised double-moulded line borders, the shoulder set with a pair of animal-mask ring handles in relief, the mouth rim further decorated with a narrow band of waves, the spreading foot encircled by a band of pendent lotus lappets, fitted box. *25cm (9 7/8in) high. (2).*

HKD1,100,000 - 1,500,000
US\$140,000 - 190,000

清乾隆 青花纏枝花卉紋鋪首耳壺
青花「大清乾隆年製」篆書款

Provenance:
Christie's Hong Kong, 30 November 2016, lot 3329

來源：
香港佳士得，2016年11月30日，拍品編號3329

The Qianlong period was one of great revival of antiquity in forms and design, as advocated by the Qianlong Emperor. This was to promote the values of sincerity, simplicity, and happy exuberance through the perceived honesty of antiquity. In the present vase, this is demonstrated two fold: firstly, in drawing inspiration in its shape, bow-string bands and moulded mask handles, on bronze *hu* vases, dating to the Han dynasty; for several examples see, *Zhongguo meishu fenlei quanji: Zhongguo qingtongji quanji, Qin Han*, Beijing, 2006, pp.56, 58, 64, 65, 67; and secondly, in the Ming-style floral decoration harking back to the Yongle and Xuande periods, as can be seen in many blue and white porcelains of the period.

Similar blue and white vases, Qianlong seal mark and period, can be found in museum collections. See one in the Nanjing Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl.235; another in the Palace Museum, Taipei, is illustrated in *Porcelain of the Palace Museum. Blue and White Ware of the Ch'ing Dynasty*, vol.II, Hong Kong, 1968, pl.2; and see also a further example in the Museum of Fine Art Boston, from the John Gardner Coolidge collection (acc.no.46.798).

Compare a closely related pair, Qianlong seal marks and period, which was sold at Sotheby's Hong Kong, 7 April 2009, lot 1679. Compare another very similar *hu*, Qianlong seal mark and period, which was sold at Christie's New York, 21 March 2025, lot 866.

此壺器型敦碩，飾鋪首耳，造型慕古。全器以青花為飾，頸上畫蕉葉紋，腹部畫纏枝花卉紋，口沿下、近底處畫海水紋，足部畫蓮瓣紋一周。底青花書六字篆書款。整體青花濃，紋飾仿明初御瓷，典雅大方。

乾隆帝尚古、慕古，因此乾隆時期仿古之風盛行。本壺之仿古體現於兩處：其一為器型、弦紋與鋪首銜環耳，皆取法漢代青銅壺，參考《中國美術分類全集：中國青銅器全集：秦漢》，北京，2006年，頁56、58、64、65、67，所載多例；其二為纏枝花卉紋飾，承永宣青花遺韻，與同期諸多青花瓷一脈相承。

同類乾隆時期例子，可見於各公私收藏：南京博物院藏例，見《中國清代官窯瓷器》，上海，2003年，圖版235；台北故宮藏例，見《故宮藏瓷：清青花瓷》，卷2，香港，1968年，圖版2；波士頓美術館藏例，為John Gardner Coolidge舊藏，館藏編號：46.798。

比較一對清乾隆青花纏枝花卉紋鋪首耳壺，售於香港蘇富比，2009年4月7日，拍品編號1679；及另一乾隆例，售於紐約佳士得，2025年3月21日，拍品編號866。



251
A VERY RARE CLAIR-DE-LUNE-GLAZED WATERPOT, PINGGUO ZUN

Kangxi six-character mark and of the period
Of compressed globular form, elegantly potted with generous rounded sides rising from a concave base to an incurved mouth-rim, applied overall with an attractive pale lavender-blue glaze except for the white glaze base inscribed with the six-character mark, box.
10.6cm (4 1/8in) diam. (2).

HKD800,000 - 1,200,000
US\$100,000 - 150,000

清康熙 天藍釉蘋果尊
青花「大清康熙年製」楷書款

Provenance:
Yamanaka & Co., circa 1940s
A New York private collection
Christie's New York, 19 March 2008, lot 656

來源：
山中商會，約1940年代
紐約私人收藏
紐約佳士得，2008年3月19日，拍品編號656

During the Kangxi period the famous *ba da ma*, or 'Eight Great Numbers' were made for the Imperial Court, and particularly in peachbloom glaze, and more rarely in clair-de-lune glaze as the present lot. The present lot with its incurved rim but without the more typical short neck is even rarer, and may be considered as a 'ninth' piece in the said 'set', as noted by John Ayers in his essay 'The 'Peachbloom' Wares of the Kangxi period (1662-1722)', *Transactions of the Oriental Ceramic Society*, 1999-2000, vol.64, pp.47-48, fig.33, showing a peachbloom 'apple'-shaped waterpot, Kangxi, from the Widener collection, in the National Gallery of a Art, Washington DC, of the same shape as the present lot. S.W. Bushell refers to the one as *pingguozun* ('apple' jar) and to the other as *shiliuzun* ('pomegranate' jar); see S.W.Bushell, *Oriental Ceramic Art: Illustrated by Examples from the Collection of W. T. Walters*, New York 1896, London 1981, p.163. Compare also a copper-red and underglaze blue variant on the present form, Kangxi mark and period, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, no.72.

A peachbloom example of the same shape, Kangxi mark and period, from the Mr and Mrs James G. Alsdorf collection, and published by Ralph M. Chair, 'The Eight Prescribed Peachbloom Shapes Bearing K'ang Hsi Marks', *Oriental Art*, vol.III, no.4, 1957, p.135 (bottom), was sold at Sotheby's New York, 22 March 2001, lot 119.

斂口，豐肩，弧腹，腹下漸收，內凹圈足。通體滿施天藍釉，底施白釉。圈足內書青花三行六字楷款。整器線條流暢，造型圓潤飽滿，釉色勻淨，淡雅柔和，為康熙單色釉器之佳作。

康熙朝御窯製器中著名的「八大碼」，多施豇豆紅釉，如本拍品之天藍釉者，實屬罕見。此蘋果尊唇口內斂，無短頸，尤顯稀珍。John Ayers認為這種形制的蘋果尊或可視作「第九碼」，見專文〈The 'Peachbloom' Wares of the Kangxi period (1662-1722)〉，載於英文版《東方陶瓷學會彙刊》，1999年至2000年，卷六十四，頁47至48。當中提及懷德納舊藏一件康熙時期豇豆紅蘋果尊（前述出處，圖33），現藏於華盛頓國家美術館，其器型正與本拍品相同。卜士禮（S.W. Bushell）指出，此類器型有「蘋果尊」與「石榴尊」之分，見《Oriental Ceramic Art: Illustrated by Examples from the Collection of W. T. Walters》，紐約（1896年），倫敦（1981年），頁163。另可比較一件康熙時期青花釉裏紅例子，著錄於《上海博物館藏康熙瓷圖錄》，香港，1998年，編號72。

參考阿爾斯多夫伉儷舊藏一件康熙時期豇豆紅蘋果尊，著錄於Ralph M. Chair所撰〈The Eight Prescribed Peachbloom Shapes Bearing K'ang Hsi Marks〉，《Oriental Art》，卷3，期4，1957年，頁135（下圖）；後售於紐約蘇富比，2001年3月22日，拍品編號119。



252
AN OUTSTANDING AND FINELY ENAMELLED FAMILLE-ROSE MILLEFLEURS BOWL
Jiaqing seal mark and of the period
The delicately potted bowl with deep sides flared in a curve towards the rim, finely enamelled in a rich famille rose palette on the exterior with a dense design of a multitude of various flowers between narrow gilt borders on the mouthrim and the edge of the foot, the interior and the base glazed white, the base inscribed with a six-character seal mark in underglaze blue. *13cm (5 1/8in) diam.*

HKD180,000 - 250,000
US\$23,000 - 32,000

清嘉慶 粉彩萬花錦紋碗
青花「大清嘉慶年製」篆書款

Provenance:
S. Marchant & Son, London, March 2001
A private Dallas collection
Christie's New York, 18 September 2015, lot 2073

來源：
倫敦古董商S. Marchant & Son · 2001年3月
美國德克薩斯州達拉斯私人收藏
紐約佳士得 · 2015年9月18日 · 拍品2073



This superb bowl is a *tour de force* of the decorator's art and would have been extremely time-consuming to produce, requiring a painter of exceptional skill. Even with the resources available to the Qing emperors, it is not surprising that very few pieces decorated with this complex design were made, and only a handful have survived. The dense arrangement of various flowers decorating this bowl is known as *wanhua jin* (myriad flower brocade), as well as *baihuadi* (ground of one hundred flowers), and, according to T.T. Bartholomew in *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p.146, during the Qing dynasty the design conveyed the hope that the Qing dynasty "would last as long as flowers continue to bloom."

The millefleurs design first appears during the Yongzheng period, as represented by a small bowl in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p.18, no.15. During the Qianlong period a variation of this design appeared, with the design becoming more dense, allowing no visible white space between the flowers and leaves, and with the addition of iron-red. This version of the pattern is well represented by a large Qianlong-marked vase in the Musée Guimet, illustrated by Beurdeley and Raindre, *Qing Porcelain - Famille Verte, Famille Rose*, London, 1987, pl.165.

This version of the design, with its rich interweaving of the flowers to form a harmonious overall pattern, continued to be admired during the reign of the Jiaqing emperor as seen on the present bowl. See two fine examples: a vase with flowers and dragon handles in the Palace Museum, Taipei, illustrated in *Lord Jiaqing and the Journey to Taiwan: A Special Exhibition on Cultural Artifacts of the Qing Emperor Renzong*, Taipei, 2016, pp.290-291, pl.III-38; and another Jiaqing-marked vase in the Shanghai Museum, illustrated by Zhou Lili, *Shanghai Museum Collections Research Series of: Qing Yongzheng - Xuanton Porcelain Kiln*, Shanghai, 2014, p.120, pl.3-83. A pair of cups with this design and iron-red Jiaqing marks from the Edward T. Chow Collection was illustrated by Cecile and Michael Beurdeley in *La Ceramique Chinoise*, Fribourg, 1974, no.151, later sold at Sotheby's Hong Kong, The Edward T. Chow Collection, Part One, 25 November 1989, lot 171, and again at Christie's Hong Kong, 29-30 April 2002, lot 708. Another pair of similar cups was sold at Christie's New York, 21 September 2004, lot 343, and a single cup at Christie's Hong Kong, 27 May 2008, lot 1751.

口沿微微外撇，施金彩，弧腹下斂，圈足，造型典雅，底青花書「大清嘉慶年製」篆書款，外壁粉彩繪「百花不落地」，包括牡丹、荷花、梅花、菊花、月季、牽牛、玉蘭等諸般四時花卉，用於宮中帝王賞花時節，寓意百花獻瑞，盛世長春。此式瓷器需要內務府造辦處繪官樣，設計出百花齊聚之畫稿，上呈皇帝審批后，再交付御窯廠作為粉本，可想而知燒造不多，異常珍貴。

百花不落地瓷器始燒於雍正一朝，西洋多喜用「millefleurs」（萬花）稱號，然清宮之「錦地夾彩」、「萬花錦」或「百花地」等稱謂似乎更能表現花卉相互堆疊、不留空隙之圖象布局。雍正夾彩器極之稀罕，並不常見，參考清宮舊藏一件小碗，見《故宮博物院藏文物大系：琺琅彩·粉彩》，香港，1999年，頁18，編號15，可發現彼時花葉之間還會留下些白地襯托。及至乾隆朝，在康雍兩世製瓷基礎上更發展至極致，各色花卉紋飾已然將底釉遮住，正式成為「百花不落地」，也開始在此類裝飾風格上使用樊紅料。參考巴黎吉美博物館一件乾隆粉彩「萬花錦」紋罐，見Michel Beurdeley 及 Guy Raindre，《Qing Porcelain: Famille Verte, Famille Rose》，倫敦，1987年，圖版165。

此式極考功夫及高製作成本的萬花錦紋瓷器到嘉慶朝時仍持續燒造，一例台北故宮藏百花錦螭耳瓶可資參考，見《嘉慶君遊台灣-清仁宗文物大展》，台北，2016年，頁290-291，編號III-38；另上海博物館收藏的景德鎮窯粉彩百花圖瓶，見《上海博物館藏品研究大系：清代雍正-宣統官窯瓷器》，上海，2014年，頁120，圖3-83。一對仇炎之舊藏嘉慶粉彩百花碗，見Cecile及Michael Beurdeley編，《La Ceramique Chinoise》，瑞士弗里堡，1974年，編號151，先於1989年11月25日售於香港蘇富比，拍品171，後又售於香港佳士得，2002年4月29至30日，拍品708。再參考一對嘉慶粉彩百花杯，2004年9月21日售於紐約佳士得，拍品343；香港佳士得2008年5月27日亦售出一件嘉慶粉彩百花杯，拍品1751。



253

A YELLOW-GROUND FAMILLE ROSE 'MEDALLION' BOWL

Daoguang seal mark and of the period
Finely potted with deep rounded sides supported on the short foot, the exterior enamelled with four medallions, variously enclosing seasonal flowers within antique vessels and offering dishes, alongside auspicious symbols such as a dragon boat, the Three-Legged Toad, dice and animal puppets, all reserved against a thick yellow-enamelled ground decorated with lotus sprays interconnected with *ruti*-heads, the interior decorated in the well with a gilt-bordered medallion enclosing a flowering branch suspending a kite and additional floral sprays, with a border below the rim of continuous alternating peony and lotus leafy blossoms.box. 18.2cm (7 1/8in) diam. (2).

HKD100,000 - 150,000
US\$13,000 - 19,000

清道光 黃地粉彩纏枝番蓮紋開光式博古圖碗
青花「大清道光年製」篆書款

Compare a pair of similar yellow-ground famille rose 'medallion' bowls, but with iron-red Daoguang seal marks and of the period, which was sold at Christie's London, 8 November 2016, lot 32.

比較一對紋飾相近的黃地粉彩碗，惟其碗底書礬紅六字篆書款，售於倫敦佳士得，2016年11月8日，拍品編號32。



254

A RARE IRON-RED 'DRAGON' RITUAL STEM BOWL AND COVER, DOU

Guangxu incised six-character mark and of the period
The bowl with deep flared sides, supported on a tall foot and domed flared base, surmounted by the rounded cover set with a finial, decorated on each border with striding five-clawed dragons in pursuit of the flaming pearl amidst cloud scrolls and around the foot and bowl above crested waves, with a key-fret border on the rim of the stem bowl below a gilt band, the cover similarly decorated encircled around the finial with a *ruyi*-head border and a radiating flower head and pearls, the incised mark on the interior side of the domed foot, box. 28.3cm (11 1/8in) high. (3).

HKD80,000 - 120,000
US\$10,000 - 15,000

清光緒 礬紅彩趕珠雲龍紋豆
「大清光緒年製」楷書刻款

A similar iron-red decorated ceremonial vessel and cover, *dou*, Guangxu impressed six-character mark and period, was sold at Christie's London, 11 May 2010, lot 247.

比較一件紋飾相近的礬紅彩豆，同樣帶光緒楷書刻款，售於倫敦佳士得，2010年5月11日，拍品編號247。



255
No lot

256
A JADE MOTTLED BROWN CONG
Neolithic Period, Liangzhu Culture
The slightly tapered thick-walled square tube carved on each projecting corner with four sections, each carved with a mask formed by two incised circular eyes and a nose, framed by finely incised horizontal lines, with each facet with a central vertical mid-section, the interior well-hollowed showing the distinctive drilling, the stone of mottled brown and yellow tones. *9cm (3 1/2in) high*

HKD500,000 - 800,000
US\$64,000 - 100,000

新石器時代 良渚文化 玉琮

Provenance:
An Asian private collection

來源：
亞洲私人收藏

Compare with a similar jade *cong*, circa 3300-2250 BCE, in the Freer Gallery of Art, Smithsonian National Museum of Asian Art, Washington DC (acc.no.F1917.95). See also the Liangzhu jade *cong* with five tiers of corner-panels of stylised 'masks,' excavated from tomb no.1 at the Shedunmiao site, Haining, Zhejiang Province, and now in the collection of the Haining Museum, illustrated by Gu, *ed.*, *Zhongguo chutu yuqi quanji* (Complete Collection of Jades Unearthed in China), vol.8, Zhejiang, Beijing, 2005, p.32.

A related but larger jade *cong*, Neolithic period, Liangzhu Culture, was sold at Christie's New York, 21 March 2014, lot 2000. See also a related *cong*, Liangzhu Culture, which was sold at Bonhams New York, 20 March 2023, lot 14.

琮方柱體，外方內圓。外表分為四節，每節以四角為中線，刻簡化人面紋四組。紋飾由兩條平行凸橫棱、雙重圓圈、凸橫檔構成，分別表示羽冠、眼睛和鼻子。整器製作規整，雕琢精緻，拋光細膩。

比較一件約公元前3300-2250年的玉琮，現藏於華盛頓史密森尼學會弗瑞爾美術館，館藏編號F1917.95。另見浙江海寧荷葉地遺址一號墓出土的一件神人面紋玉琮，琮體分為五節，現藏海寧市博物館，載於古方主編，《中國出土玉器全集》，卷8：浙江卷，北京，2005年，頁32。

比較一件新石器時代良渚文化玉琮，形制相近但尺寸較大，售於紐約佳士得，2014年3月21日，拍品編號2000；以及另一例售於紐約邦瀚斯，2023年3月20日，拍品編號14。



THE PROPERTY OF A GENTLEMAN

士紳藏品
(Lots 257-258)

257

A VERY PALE GREEN AND RUSSET JADE CARVING OF A DOG

Song Dynasty
The hound, carved in the round in a recumbent poise with its head turned to the left atop his crossed front legs, the body well carved with ribs and knobbly spine extending to the long tail curled around the left haunch, the lower section well detailed, the stone of very pale green tone with minor russet inclusions, box. 6.1cm (2 3/8in) long. (2).

HKD250,000 - 450,000
US\$32,000 - 58,000

宋 青白玉雕臥犬

Published and illustrated:

Ip Yee, *Chinese Jade Carving*, Hong Kong Museum of Art, Hong Kong, 1983, cat. no.135
Chinese Jade Animals, Hong Kong Museum of Art, Hong Kong, 1996, cat. no.99
Jiang Tao and Liu Yunhui, *Jades from the Hei-Chi Collection*, Beijing, 2006, p.152 (bottom)

出版及著錄:

葉義，《中國玉雕》，香港藝術館，香港，1983年，編號135
《中國肖生玉雕》，香港藝術館，香港，1996年，編號99
姜濤及劉雲輝，《熙墀藏玉》，北京，2006年，頁152（下圖）

Compare a related pale green and russet jade carving of a recumbent dog, Song dynasty, from the Sir Joseph Hotung collection, in the British Museum, London (acc.no.2022,3034.258), illustrated by J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, no.26.10.

See a related cream and black jade recumbent dog, Song dynasty, which was sold at Bonhams Hong Kong, 24 November 2013, lot 260. Compare also a further related jade carving of a recumbent dog, Song dynasty, from the Songzhutang collection, which was sold at Bonhams Hong Kong, 30 May 2017, lot 57; and see a jade carving of a recumbent dog, Song/Ming dynasty, which was sold at Christie's Hong Kong, 28 May 2014, lot 3240.

青白玉質，沁赫斑，溫潤古雅。圓雕一臥犬，犬身捲曲，回首，雙耳耷拉，枕前肢作臥伏狀。犬背脊突出，肋骨明顯，骨瘦嶙峋，尾巴捲曲繞於身後，具明顯之時代特徵。

比較一件宋代青玉帶沁臥犬，為何鴻卿爵士舊藏，現藏於倫敦大英博物館，館藏編號：2022,3034.258，收錄於J.Rawson，《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，編號26.10。

另參考一件宋代玉雕臥犬，售於香港邦瀚斯，2013年11月24日，拍品編號260。比較另一件宋代例子，為松竹堂舊藏，後售於香港邦瀚斯，2017年5月30日，拍品編號57；另一件宋或明代玉臥犬，售於香港佳士得，2014年5月28日，拍品編號3240。



258

A PALE GREEN JADE OPENWORK 'DRAGON' PLAQUE

Song Dynasty
Of oval form, the reticulated plaque carved with a coiled dragon clutching at a pearl amidst cloud scrolls, the reverse with flattened surface, the stone of pale green tone with minor russet inclusions, box. 7.3cm (2 7/8in) wide. (2).

HKD300,000 - 500,000
US\$39,000 - 64,000

宋 青白玉鏤雕雲龍紋牌

Compare two related jade 'dragon' openwork plaques, Song dynasty, in in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Jade: Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, nos.145-146. A related pale green jade openwork 'dragon' plaque, Song dynasty, was sold at Christie's New York, 14 September 2012, lot 1006.

比較清宮舊藏兩件宋代玉透雕龍紋佩，載於《故宮博物院藏品大系：玉器編5：唐五代宋遼金元》，北京，2011年，編號145至146。另見一件宋代青白玉鏤雕龍紋佩，售於紐約佳士得，2012年9月14日，拍品編號1006。

THE PROPERTY OF A GENTLEMAN
士紳藏品
(Lots 259-262)

259
A RARE YELLOW AND RUSSET JADE CARVING OF A GOOSE AND GOSLINGS
Ming Dynasty

The pebble crisply carved as a large goose with finely incised plumage, the elegantly curved neck terminating in a head with round eyes, the beak clasping a sprig of lotus extending down the sides, beside the large goose two smaller goslings, one with head tucked towards its back, the other extending over its mother's body to look at the lotus, each with webbed feet tucked beneath the body, the stone of greenish-yellow tone with dark brown patches. *8cm (3 1/8in) long.*

HKD200,000 - 300,000
US\$26,000 - 39,000

明 黃玉雕鵝把件

Provenance:
A European private collection
Bonhams London, 11 November 2010, lot 47
A British private collection

來源：
歐洲私人收藏
倫敦邦瀚斯，2010年11月11日，拍品編號47
英國私人收藏

Compare with a related jade carving of a goose, 16th century, in the Victoria and Albert Museum, London, illustrated by M.Wilson, *Chinese Jades*, London, 2004, pp.28-29, pl.24. In this publication, Wilson notes that the goose was symbolically linked to the renowned calligrapher Wang Xizhi (AD 303-361), who is said to have observed the graceful movements of a goose's neck. Inspired by its fluidity, he applied a similar motion to his wrist, allowing him to produce exceptional calligraphy. Additionally, geese were believed to mate for life, making a carving that includes a goose with two goslings particularly significant, as it would have symbolized a wish for a harmonious marriage and a prosperous family life.

Compare with a related yellow jade geese group, 18th century, which was sold at Sotheby's Hong Kong, 7 April 2013, lot 3085.

比較倫敦維多利亞與阿爾伯特博物館藏一件十六世紀玉鵝，著錄於M.Wilson《Chinese Jades》，倫敦，2004年，頁28-29，圖版24。作者在該著作指出，鵝與書聖王羲之（303年-361年）淵源頗深，相傳其觀鵝頸婉轉之姿而悟運筆之法。且因鵝終生不渝的習性，雙鵝伴雛之造型尤寓婚姻和順、家業昌隆之願。

另比較一件十八世紀褐斑黃玉雕子母鵝，售於香港蘇富比，2013年4月7日，拍品編號3085。



260
A RARE YELLOW JADE CARVING OF TWO GEESE
17th century
The yellow stone with fine russet inclusions carved as a bird with head raised besides another smaller bird facing in the other direction with long neck and head stretched back over the body, both birds with webbed feet carved on the underside and finely incised plumage. *5.8cm (2 1/4in) long.*

HKD50,000 - 80,000
US\$6,400 - 10,000

十七世紀 黃玉雕雙鵝把件

Provenance:
Bonhams London, 15 May 2014, lot 120
A British private collection

來源：
倫敦邦瀚斯，2014年5月15日，拍品編號120
英國私人收藏

Two geese symbolise marital fidelity, harmony, and enduring love, as geese are known for their monogamous nature. This motif reflects the wish for a loyal and harmonious relationship, often within marriage. Compare with a related pale green and russet jade, 1650-1750, in the Victoria and Albert Museum, London, acc.no.FE.306:1, 2-2005. See also a related pair of jade ducks, Qing dynasty, illustrated in *Ming and Qing Chinese Arts from the C.P.Lin Collection*, Hong Kong, 2014, p.264, no.152.

雙鵝象徵忠貞、婚姻和諧與永恆之愛，源自雁類終生不渝之習性，寄托了對婚姻忠誠美滿的祈願，常見於傳統婚慶題材。比較倫敦維多利亞與阿爾伯特博物館藏一件青玉帶皮雙鵝，1650至1750年，館藏編號：FE.306:1，2-2005。另參考清代一對例，著錄於《長青館藏明清瓷、玉、角、竹、畫琺瑯》，香港，2014年，頁264，編號152。

261
A WHITE JADE BUDDHIST 'LION AND CUB' GROUP
Qianlong/Jiaqing
The small pebble crisply carved as a recumbent beast with large bulbous eyes beneath frowning brows claspings a long ribbon in its jaws and playing with a ball, on its curved back a smaller cub playfully clambers atop the larger, the stone of even white tone. *4.5cm (1 3/4in) wide.*

HKD30,000 - 50,000
US\$3,900 - 6,400

清乾隆/嘉慶 白玉雕太獅少獅把件

Provenance:
An English private collection, purchased in Hong Kong in the 1950s, and thence by descent
Bonhams London, 12 May 2011, lot 85
A British private collection

來源：
英國私人收藏，1950年代購於香港，並由後人保存迄今
倫敦邦瀚斯，2011年5月12日，拍品編號85
英國私人收藏

See a related white jade lion and cub group, Qianlong, which was sold at Sotheby's London, 11 November 2023, lot 192.

另參考一件乾隆時期白玉太獅少獅，售於倫敦蘇富比，2023年11月11日，拍品編號192。



260



261

262
A FINE HARDSTONE CARVING OF A LION AND CUB
Qianlong
Carved with a recumbent lion playfully engaged with a cub, the details well carved conveying the bulging eyes and pronounced nose, the knobbly spine extending down to the thick tail with finely incised hair, the stone of honey-amber tone. 5.8cm (2 1/4in) long.

HKD80,000 - 120,000
US\$10,000 - 15,000

清乾隆 硬石雕太獅少獅把件

Provenance:
R.H.R.Palmer (1898-1970) (label no.128)
Palmer Inventory no.128, where it is stated that the 'lion of Buddha' and cub carving was purchased in July 1936, and thence by descent Bonhams London, 14 May 2009, lot 119
A British private collection

來源：
R.H.R.Palmer (1898-1970) (收藏標籤no.128)
Palmer庫存編號128，標籤提及此'佛獅'和幼獅玉雕購於1936年7月，並由後人保存
倫敦邦瀚斯，2009年5月14日，拍品編號119
英國私人收藏

Reginald Palmer MC, DL (1898–1970) was a distinguished English businessman and a collector of classical Chinese art, with a uniquely varied background. Educated at Eton, he joined the Grenadier Guards during World War I, and at just 20 years old, was awarded the Military Cross for his 'great ability, personal gallantry, and coolness' during an advance stalled by enemy machine guns at Boistrancourt in October 1918. After leaving the military, Palmer pursued a diverse civilian career, serving as Chairman of Huntley and Palmers from 1948 to 1963, High Sheriff of Berkshire in 1935, and Joint Master of the Garth Hunt from 1931 to 1936. He was also a talented cricketer, captaining the 'Berkshire Gentlemen' as wicketkeeper. Chinese art expert Jim Kiddell, in a 1970 obituary for the *Transactions of the Oriental Ceramic Society*, described him as 'a rare combination of great sportsman,

able administrator, and celebrated collector... a big man in every way,' whose legacy continues through his contributions to the art world and the many lives he touched. For more on R.H.R.Palmer, see *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp.8-13.

See a related *tianhuang* carving of a mythical beast, 18th century, illustrated in *A Garland of Treasures: Masterpieces of Precious Crafts in the Museum Collection*, Taipei, 2014, p.138, no.III-45. See also a *tianhuang* stone seal with a three-lion-shaped knob, Qing dynasty, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shanghai, 2009, p.257, no.253.

Compare with a related soapstone carving of a recumbent Buddhist lion, 18th century, which was sold at Bonhams Hong Kong, 28 November 2017, lot 39.

雷金納德·帕爾默（1898年–1970年）是傑出的英國實業家與中國古典藝術收藏家，其生平經歷極具傳奇色彩。從伊頓公學畢業後，他於第一次世界大戰期間加入英國擲彈兵衛隊。1918年10月在布瓦特朗庫爾戰役中，時年二十歲的帕爾默以其非凡的軍事才能、英勇與沉著冷靜，突破敵軍機槍封鎖，獲頒軍事十字勳章。退役後，他涉足多元領域：1948至1963年任亨特利-帕爾默公司主席，1935年出任伯克希爾郡長，1931至1936年間兼任加斯獵隊聯合主事。作為板球好手，他還曾以守門員身份擔任伯克希爾紳士隊的隊長。中國藝術專家吉姆·基德爾在1970年《東方陶瓷學會會刊》刊登的訃告中稱其為集傑出運動員、幹練官員與知名藏家於一身的人物，是絕無僅有的人才，更稱他是偉人，其藝術遺產與精神影響延續至今。更多討論，詳見《Reginald and Lena Palmer: Their Collection and The Oriental Ceramic Society, 1921-1970》，倫敦，2021年，頁8至13。

參考一件十八世紀田黃雕瑞獸，著錄於《集瓊藻：院藏珍玩精華展》，台北，2014年，頁138，編號III-45；另參考清宮舊藏一件清代田黃三獅鈕章，見《故宮博物院藏文物珍品大系：文玩》，上海，2009年，頁257，編號253。

比較一件十八世紀壽山石雕臥獅，售於香港邦瀚斯，2017年11月28日，拍品編號39。



two views

263
A WHITE JADE 'BIRD AND FRUIT' CARVING
18th century
Carved with a small bird perched on a large, fleshy fruit with leafy vines over the reverse, clasped in its beak a sprig of *lingzhi*, the stone of pale white tone. 5cm (2in) high.

HKD50,000 - 80,000
US\$6,400 - 10,000

十八世紀 白玉雕瑞鳥銜芝

Provenance:
Sotheby's Hong Kong, 16 May 1990, lot 466

來源：
香港蘇富比，1990年5月16日，拍品編號466

Compare with a related white jade bird and lotus carving, Qianlong, which was sold at Bonhams London, 18 May 2023, lot 165.

工藝相近之例，可比較一件清乾隆白玉雕蓮藕瑞鳥把件，售於倫敦邦瀚斯，2023年5月18日，拍品編號165。



264

THE PROPERTY OF A GENTLEMAN
士紳藏品
(Lots 264-268)

264
A LONGQUAN CELADON-GLAZED 'LOTUS' BOWL
Southern Song Dynasty
Heavily potted with deep round sides rising from a short straight foot, subtly carved around the exterior with lotus petals, covered overall with a soft sea-green glaze, the foot rim unglazed, wood box. 16.5cm (6 1/2in) diam. (2).

HKD80,000 - 120,000
US\$10,000 - 15,000

南宋 龍泉窯青釉蓮紋碗



265

265
A LONGQUAN CELADON-GLAZED 'FLORAL' STEMCUP
Early Ming Dynasty
Potted with deep rounded sides rising to an everted rim, supported on a tall waisted foot, the exterior carved with blooming flowers and the inner mouth rim carved decorated *leiwen* pattern, covered overall with an even celadon glaze stopping neatly short of the foot-ring, box. 10cm (4in) high.

HKD60,000 - 80,000
US\$7,700 - 10,000

明早期 龍泉窯青釉高足杯

266
A LONGQUAN CELADON-GLAZED 'FLORAL' DISH
Yuan Dynasty
Sturdily potted with shallow rounded sides, decorated to the centre with moulded flowering stems encircled by lobes in the well, covered overall in a soft sea-green glaze except the base with an unglazed ring burnt orange during firing, fitted box. 33.8cm (13 1/4in) diam. (2).

HKD80,000 - 120,000
US\$10,000 - 15,000

元 龍泉窯青釉模印花卉紋盤



266

267
A LONGQUAN CELADON-GLAZED BOTTLE VASE
Southern Song Dynasty
Potted with pear-shaped body rising from a slightly tapered foot to a tall cylindrical neck terminating in a lipped rim, covered overall in an attractive pale green glaze, the footring left unglazed, fitted box. 15cm (5 7/8in) high. (2).

HKD80,000 - 120,000
US\$10,000 - 15,000

南宋 龍泉窯青瓷長頸瓶



267

268
A LONGQUAN CELADON-GLAZED MALLET-FORM RING-HANDLED VASE

Yuan - Ming Dynasty
Elegantly potted with mallet-form body rising to a tall slender neck terminating in an everted lipped rim, flanked by stylized animal-form C-shaped handles suspending stationary rings, covered overall with a sea-green glaze stops evenly above the footing revealing the grey body, Japanese wood box. *15.2cm (6in) high. (2).*

HKD120,000 - 250,000
US\$15,000 - 32,000

元至明 龍泉窯青釉雙獸耳棒槌瓶

Provenance:
Acquired from a Japanese antique dealer, by repute

來源：
傳購自日本骨董商

The mallet-shaped vase exemplifies a classic form of Song dynasty ceramics, while the animal-shaped handles on the neck are characteristic of the Longquan kiln. The handles are usually moulded in imitation of *chilong*, phoenix, and makara.

See a Longquan mallet-shaped vase with phoenix handles, Song to Yuan dynasty, in the Palace Museum, Taipei, accession no. *zhongci*003338N, and also a Southern Song example, accession no. *guci*017827N.

紙槌瓶為宋代典型器形，其頸側飾雙獸耳者，乃龍泉窯特有之特徵。獸耳造型多作螭龍、鳳、摩羯等瑞獸形態。參考台北故宮藏一件宋至元龍泉窯青瓷鳳耳紙槌瓶，館藏編號：中瓷003338N，以及一件南宋龍泉窯青瓷鳳耳瓶，館藏編號：故瓷017827N。



269
A FINELY CARVED ZITAN 'PRUNUS' WRISTREST

18th/19th century
Naturalistically carved in the shape of a tree trunk, with meandering branches bearing flowering prunus, extending to the reverse, the lustrous wood of rich dark chocolate-brown tone. *24.5cm (9 5/8in) long*

HKD120,000 - 180,000
US\$15,000 - 23,000

十八十九世紀 紫檀雕梅花紋臂擱

In Chinese culture, the prunus blossom symbolises strength and renewal. Blooming in the harsh winter, often before spring arrives, these blossoms exemplify inner strength, perseverance, and unwavering determination. In Confucian thought, the plum blossom serves as a metaphor for scholars and individuals who steadfastly uphold their principles in the face of adversity.

This motif, as illustrated in the present lot, is a recurring theme across various forms of Chinese art. See a similarly carved boxwood wristrest, 18th century, sold at Sotheby's Hong Kong, 8 April 2011, lot 3316.

梅花象徵堅韌與新生。其凌寒綻放、先春而發的特性，被視為不屈與堅毅之體現。儒家思想常以梅喻志，比擬士人在逆境中堅守節操的高潔品格。

此紋樣作為中國藝術的重要母題，可見於諸多工藝門類。參考一件十八世紀黃楊木雕梅紋臂擱，其紋飾與本品相類，售於香港蘇富比，2011年4月8日，拍品編號3316。



270
No lot

271^Y
A VERY RARE FINELY INLAID HUANGHUALI 'HUNTING' BOX AND COVER

Wanli Bingzi cyclical year silver-wire inscription, corresponding to 1576, 17th/18th century

The rectangular box with rounded corners, superbly embellished on the cover's top with mother-of-pearl, coral, lapis lazuli, soapstone and malachite, with a hunting party of four mounted bowmen riders including a falconer, and a soldier holding a banner beside a hound, loosing arrows at geese and a four-legged animal, amidst rockwork with bamboo and *lingzhi*-fungus below a sunny cloud-strewn sky, the rims finely inlaid with silver-wire classic scroll, the interior cover with a nine-character silver-wire inlaid inscription, with a shallow recessed base. *34.3cm (13 1/2in) long. (2).*

HKD600,000 - 800,000
US\$77,000 - 100,000

十七/十八世紀 黃花梨嵌寶狩獵圖蓋盒
「萬曆丙子年孟秋吉日」款

Two related inlaid *zitan* boxes and cover, with a hunting scene, early Qing dynasty, are illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, nos.230 and 231 (in the Qing Court Collection). Such boxes were made in the prized *zitan* and *huanghuali* woods, and superbly embellished with a wide variety of materials as demonstrated in the present box, to produce a gem-like effect.

Such embellished boxes which date to the Jiajing period, have been attributed to the famed Ming dynasty master craftsman, Zhou Zhu, celebrated for his invention of the technique of inlaying a wide variety of semi-precious stones and other materials onto wood and lacquer, and recorded in the writing of Ming and Qing literati as working in Yangzhou in Jiangsu Province during the Jiajing reign. See Chi Jo-Hsin, 'Chou Chu and the craftsmanship of Chou Chih works', *Proceedings of the International Colloquium on Chinese Art History*, Palace Museum, Taipei, 1991, *Antiquities*, p.657 for discussion on the work of Zhou Zhu.

Compare a closely related hardstone-inlaid box and cover, attributed to Zhou Zhu, dated by lacquered inscription to the *Dingyu* cyclical year (1537), Jiajing, with the same composition as the present lot, which was sold at Sotheby's Hong Kong, 8 October 2010, lot 2192. See also a further related inlaid *zitan* 'hunters' box and and cover, attributed to Zhou Zhu, Jiajing, which was sold at Sotheby's Hong Kong, 2 June 2016, lot 88.

參考清宮舊藏兩件清早期紫檀狩獵圖蓋盒，工藝相近，載於《故宮博物院藏文物珍品全集：竹木牙角雕刻》，香港，2002年，編號230至231。此類蓋盒以珍稀紫檀、黃花梨為胎，如本品般鑲嵌各色材質，營造璀璨似寶之效果。

如此之百寶嵌工藝可追溯至嘉靖時期，多被視為明代名匠周柱之作。周氏擅以各種珍貴材料鑲嵌於木、漆器物之上，創百寶嵌工藝。據明清文人筆記，其於嘉靖年間活躍於江蘇揚州，相關研究參見嵇若昕，〈周柱與「周製」工藝〉，載《中國藝術文物討論會論文集》，台北故宮，1991年，頁657。

比較一件極為近似之明嘉靖百寶嵌蓋盒，傳周柱製，漆書丁酉年（1537年）款，其紋飾構圖與本品如出一轍，售於香港蘇富比，2010年10月8日，拍品編號2192；另見一件同為周柱款之明嘉靖紫檀百寶嵌狩獵圖蓋盒，售於香港蘇富比，2016年6月2日，拍品編號88。



272
A PAIR OF CARVED TIANHUANG SEALS

20th century/Republic Period
Each of tall rectangular form, one of the finial carved as a writhing dragon chasing a flaming pearl amidst clouds, the seal face incised with *Wu Hufan*; another finial carved as a flying phoenix with finely engraved feathers amidst clouds, the seal face incised with *Pan Jingshu*, fitted box. 'Dragon' seal: 1.5cm (5/8in) sq. x 4.3cm (1 3/4in) high; 'phoenix': 1.5cm (5/8in) sq. x 4.2cm (1 5/8in) high (3).

HKD150,000 - 200,000
US\$19,000 - 26,000

二十世紀/民國 龍鳳田黃對章

龍章印文：「吳湖帆」
鳳章印文：「潘靜淑」



Wu Hufan (1894-1968), a master of painting and calligraphy, hailed from the enchanting landscapes of Suzhou, Jiangsu Province. Nurtured by his family's legacy, he became a connoisseur of Chinese arts and mastered the intricacies of landscape painting. His beloved wife, Pan Jingshu (1892-1939), from the esteemed Pan family of Suzhou, was equally gifted, excelling in both calligraphy and the delicate art of floral painting. The couple established the 'Mei Jing Studio' to showcase their treasured antiques, paintings, and calligraphy, a place where art and love intertwined harmoniously.

吳湖帆（1894年-1968年），現代書畫大家，江蘇蘇州人，承家學精於鑑藏與山水畫。潘靜淑（1892年-1939年），吳湖帆之妻，出身蘇州潘氏望族，擅繪畫、工詞章，尤精花卉，筆致婉約。夫婦二人志趣相投，共築「梅景書屋」，收藏金石書畫。



273
A 'CHENGNI' INKSTONE AND AN INLAID LACQUER BOX AND COVER

Qing Dynasty, 19th century
The inkstone of irregular form with rounded sides, finely carved in relief with winding clothes followed by a bow knot enclosing the ink well; the top of the cover finely inlaid using various materials including mother-of-pearl and hardstones to depict a crane beneath a blooming peach tree emerging behind rockwork, with *lingzhi* emerging from the ground, the underside of the box inscribed with a maker's mark reading *Lu Kuisheng zhi*, box. Box and cover: 15.5cm (6 1/8in) long. (4).

HKD60,000 - 80,000
US\$7,700 - 10,000

清十九世紀 澄泥硯連百寶嵌仙鶴壽桃紋硯盒
「盧葵生製」款



274^Y
A CARVED HUANGHUALI ROOTWOOD-FORM BOOK STAND

Qing Dynasty, 18th/19th century
Naturalistically carved in imitation of roots twisting and connected through various openings, embellished with blooming prunus carved in relief, the folding stand set up to support a book or folded flat when not in use, the wood patinated to a warm chocolate-brown colour, the bottom rail inscribed with four characters, *Xiuye caotang*, followed by a *Gu shi* seal mark, fitted box. 34cm (13 1/4in) long x 31cm (12 3/16in) wide x 26.8cm (10 5/8in) high. (2).

HKD100,000 - 150,000
US\$13,000 - 19,000

清十八/十九世紀 黃花梨雕樹根形梅花紋書托

The book stand bears the inscriptions 'Xiuye caotang' (秀野草堂) and 'Gu shi' (顧氏). 'Gu shi' probably refers to Gu Sili (1669–1722), the owner of 'Xiuye caotang'. Gu, styled Xiajun and Lūqiu, with the literary name Xiuye, was a native of Changzhou County, Jiangsu (now part of Suzhou City). He was a scholar and poet in the Qing dynasty, deeply devoted to poetry, fond of wine, and skilled in refined arts. He took great pleasure in collecting, studying, and publishing books. The Qing poet Zhu Yizun (1629–1709) wrote *Xiuye tang ji* (Record of Xiuye Hall), describing how Gu 'filled shelves to store books and used poles to hang paintings'.

此書托題有「秀野草堂」、「顧氏」。「顧氏」應指秀野草堂之主人顧嗣立（1669年-1722年），字俠君，又字閻丘，號秀野，江蘇長洲縣（今屬蘇州市）人，是清代學者、詩人。顧氏篤於詩，豪於酒，擅風雅，喜蓄書、研書、刻書。清代詩人朱彝尊（1629年-1709年）作有《秀野堂記》，記其「插架以儲書，叉竿以立畫」。



275

A RARE CLOISONNÉ ENAMEL AND GILT-BRONZE TIGER-FORM WATER DROPPER AND COVER

Qianlong

The crouching beast with its head with bulging eyes turned forward, the jaws open revealing the menacing teeth, the enamels of ochre-beige tone with green-enamelled stripes except for the wite-enamelled undersides, supported on the legs with sharp claws, the back surmounted by a domed cloud-scroll decorated vessel with repoussé gilt bronze foliate blossom chased cover. 21.3cm (8 3/8in) long. (2).

HKD180,000 - 280,000
US\$23,000 - 36,000

清乾隆 掐絲琺瑯臥虎形水丞

Already during the Shang dynasty bronzes were produced in animal form, including that of a tiger. See a bronze tiger with a bird on its back, Shang dynasty, in the Jiangxi Provincial Museum, unearthed in 1989 from the Dayangzhou Shang dynasty tomb in Xingan, Ji'an, Jiangxi Province. Later during the Warring States period and subsequent Han dynasty to Six Dynasties many vessels also took inspiration in form from the animal world. See for example, a tapir-shaped bronze *zun* wine vessel inlaid with malachite and turquoise, mid-Warring States period, in the Palace Museum, Taipei, illustrated in *Appraisal of the Past: The Imperial Bronze Collection during the Qianlong Reign*, Taipei, 2021, pp.168-169, no.III-2. This piece is documented in *Qingding Guozhijian Zhi* (Imperially Endorsed Records of the *Guozhijian*), vol.46, p.5, demonstrating the Qianlong Emperor's interest and collecting of ancient bronzes, which often were used as inspiration for objects commissioned during his reign. For examples of zoomorphic-vessel forms in bronze of the Han dynasty, see *Zhongguo meishu fenlei quanji: Zhongguo qingtongji quanji, Qin Han*, Beijing, 2006, pp.103-117.

The present water dropper is a Qianlong period vessel for the scholar's desk taking its inspiration from antiquity. This is in line with the Emperor's advocacy of taking inspiration from antiquity in form and design, proposing to 'restore ancient ways', suggesting that craftsman turn to antiquity for models, which would enable them to imbue their designs with simplicity and honesty, and so achieve refinement and elegance.

Compare a similar cloisonné enamel and gilt-bronze tiger-form water dropper, 18th century, but missing its cover, which was sold at Christie's Hong Kong, 30 May 2024, lot 2939. See also a similar gilt-bronze and cloisonné enamel tiger waterpot and cover, Qianlong mark and period, from the collection of General Charles George Gordon, which was sold at Sotheby's London, 9 November 2011, lot 400.

動物造型的器物源遠流長，早於商代的青銅器已見虎形制器，參考江西省博物館藏一件商代伏鳥雙尾青銅虎，1989年出土於江西新干縣大洋洲商墓。戰國至漢六朝時期，肖生物物尤為盛行，如台北故宮藏一件戰國中期嵌孔雀石綠松石犧尊，見《鑑古：乾隆朝的宮廷銅器收藏》，台北，2021年，頁168至169，編號III-2。此器著錄於《欽定國子監志》，卷四十六，頁五，反映乾隆帝對古銅器之鑑藏，並因而影響當朝御製器物的設計。其他漢代的動物型青銅器，詳見《中國美術分類全集：中國青銅器全集：秦漢》，北京，2006年，頁103至117。

此水丞乃乾隆時期的文房雅器，其仿古造型正體現乾隆帝鑑古遠思之理念，師法古器，以淳樸為本而達雅正之境。

比較一件十八世紀掐絲琺瑯臥虎水丞，惟欠蓋，售於香港佳士得，2024年5月30日，拍品編號2939。比較另一件乾隆款掐絲琺瑯臥虎水丞，為查理·喬治·戈登將軍舊藏，售於倫敦蘇富比，2011年11月9日，拍品編號400。



276
A RARE SMALL ARCHAISTIC GILT-BRONZE AND PAINTED LACQUER VASE, HU

Qianlong four-character mark and of the period
Of square form, after the Han dynasty bronze prototype, the body with curved square sides rising to the flared tall neck with square gilt-bronze rim, supported on a short flared foot, divided on each corner with gilt-bronze flanges, each external side finely decorated in painted and incised red, green and yellow lacquer with foliate prunus blossoms around the body between lappet and *ruyi*-head borders, and lotus blossoms above a *ruyi*-head and similarly around the foot, the interior and base gilt, box. 12.4cm (4 7/8in) high. (2).

HKD80,000 - 120,000
US\$10,000 - 15,000

清乾隆 銅鑲金仿古彩繪小壺
「乾隆年製」款



277
A PARCEL-GILT BRONZE 'DRAGON' VASE

Qing Dynasty, 17th to 18th century
Sturdily cast in the form of craggy mountains, applied with a four-clawed dragon winding around chasing the flaming pearl amidst auspicious clouds above breaking wave, with a crouching tiger on the reverse, box. 15cm (5 7/8in) high.

HKD120,000 - 180,000
US\$15,000 - 23,000

清十七至十八世紀 局部鑲金龍虎紋瓶





278



279

PROPERTY FROM AN ASIAN PRIVATE COLLECTION
亞洲私人藏珍
(Lots 278-303)

278
A CARVED DINGYAO 'LOTUS' DISH
Northern Song Dynasty
Potted with flaring sides rising to the foliate rim, covered overall with a glaze of an even ivory-white tone, the interior carved with leafy meandering stems bearing lotus blossoms, the rim bound with a thin metal band, fitted box. *20cm (7 7/8in) diam.* (2).

HKD30,000 - 50,000
US\$3,900 - 6,400
To be sold without reserve 無底價拍品

北宋 定窯白釉刻蓮紋盤

Compare a very similar example, Northern Song dynasty, which was sold at Christie's Hong Kong, 9 July 2020, lot 2802.

比較香港佳士得所售北宋一例，花口，刻蓮紋，尺寸接近，2020年7月9日，拍品編號2802。

279
A MOULDED DINGYAO 'RHINOCEROS' DISH
Jin Dynasty
The interior intricately moulded with a recumbent rhinoceros with its head turned backwards, gazing at a crescent moon amidst crashing waves, surrounded by borders of cloud scrolls and key fret, covered overall with an ivory-tinted glaze with a copper-bound rim. *14.7cm (5 7/8in) diam.*

HKD60,000 - 80,000
US\$7,700 - 10,000

金 定窯白釉印花「犀牛望月」紋盤

Provenance:
Collection of Arthur B. Pardee, PHD
Christie's New York, 14 September 2018, lot 1313

來源:
Arthur B. Pardee博士收藏
紐約佳士得，2018年9月14日，拍品編號1313

The depiction of the 'rhinoceros gazing at the moon' motif on Ding wares is notably rare. For comparison, see two Ding dishes from the Jin dynasty featuring a similar scene, in the Palace Museum, Taipei, illustrated in Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the Collection of the Palace Museum, Taipei*, 2014, pp. 177-78, nos. II-116-17.

280
A RARE MOUDLED DINGYAO 'PEONY' FOLIATE DISH
Northern Song/Jin Dynasty
Delicately moulded with a raised rim of scallop form, encircling a foliate border, above overlapping petal tips at the fluted well, the interior crisply decorated with a blooming peony issuing from pierced rockwork amidst leafy sprays, covered overall in a pale ivory glaze, box. *14.5cm (5 3/4in) diam.* (2).

HKD80,000 - 120,000
US\$10,000 - 15,000

北宋/金 定窯白釉印花牡丹紋花口盤

Provenance:
Christie's New York, 5 June 1986, lot 189
Acquired in Hong Kong, November 1987
Sotheby's New York, 15 September 2015, lot 34

來源:
紐約佳士得，1986年6月5日，拍品編號189
1987年11月蒐於香港
紐約蘇富比，2015年9月15日，拍品編號34





281

281
A CARVED YAOZHOU CELADON-GLAZED 'DUCK IN WAVES' BOWL

Northern Song Dynasty
Of shallow form, deftly carved to the interior with a central medallion enclosing a swimming duck amidst carved and combed stylised waves, the underside with six subtle radiating indentations, covered overall in a warm olive-green glaze. 17.3cm (6 3/4in) diam.

HKD40,000 - 60,000
US\$5,200 - 7,700

北宋 耀州窯青釉刻海水鴨紋盃

Provenance:
J.J. Lally & Co., New York, no. 3243 (label)
Sotheby's New York, 11 September 2019, lot 765
An Asian private collection

來源:
藍理捷·紐約·編號3243（標籤）
紐約蘇富比·2019年9月11日·拍品編號765
亞洲私人收藏

A similar carved Yaozhou celadon bowl of this design is in the Victoria and Albert Museum, London, illustrated by Ayers in *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, fig. 97.

參考倫敦維多利亞和艾伯特博物館特藏一例，著於 Ayers · 《Far Eastern Ceramics in the Victoria and Albert Museum》，倫敦，1980年，圖版97。



282

282
A CARVED YAOZHOU CELADON-GLAZED 'PEONY' JARLET

Northern Song Dynasty
Finely carved around the globular body with peony blossoms on leafy stems divided by shallow vertical lines, all below a double-lines border at the shoulder, applied with a pair of lobed handles connecting the neck and the upper body, covered overall with an olive-green glaze except the base. 7.6cm (3in) high.

HKD40,000 - 60,000
US\$5,200 - 7,700

北宋 耀州窯刻牡丹紋雙耳小罐

Provenance:
Acquired from Cheung Ling, Hong Kong, in the 1990s

來源:
1990年代購自張鈴·香港

283
A MOULDED DINGYAO WHITE-GLAZED 'PEONY' BOWL
Northern Song Dynasty
Finely potted with curving sides, the interior crisply moulded in the centre with two fishes swimming amidst waves, the cavetto moulded with two phoenixes flying amidst scrolling vines bearing peony blossoms, all below a key-fret border, overall applied with an ivory-tinged glaze, metal-bound rim, box. 17.5cm (6 7/8in) diam. (2).

HKD300,000 - 500,000
US\$39,000 - 64,000

北宋 定窯白釉模印纏枝牡丹紋碗

Provenance:
Acquired in Hong Kong, November 1986
Sotheby's New York, 15 September 2015, lot 47

來源:
1986年11月購自香港
紐約蘇富比·2015年9月15日·拍品編號47

See a related bowl moulded with leafy scrolls of peony, Northern Song to Jin dynasty, sold at Christie's New York, 19 September 2014, lot 731.

敞口·深弧壁·圈足·鑲銅釦。內外施白釉，碗心模印魚藻紋，內壁模印雙鳳凰飛舞於轉枝牡丹花紋之間。

參考一件北宋至金代定窯白釉模印纏枝牡丹紋碗，售於紐約佳士得·2014年9月19日·拍品編號731。



284
A CARVED YAOZHOU CELADON-GLAZED 'FLORAL' BOWL
Northern Song Dynasty
Potted with steep, flared sides, decorated to the interior with stylized peonies amidst scrolling tendrils, the exterior left plain, covered overall in an olive-green glaze stopping short of the foot. *20.4cm (8in) diam.*

HKD50,000 - 80,000
US\$6,400 - 10,000

北宋 耀州窯青釉刻花紋碗

Provenance:
Acquired in Hong Kong prior to 1997

來源：
1997年前入藏於香港



285
TWO MOULDED YAOZHOU CELADON-GLAZED 'FISH' BOWLS
Northern Song - Jin Dynasty
Each of conical form, elaborately moulded on the interior with four fishes leaping among foaming waves, enclosing a seashell at the centre, the exterior decorated with radiating ribbed design, covered overall with an olive-green glaze, box. *The larger: 11.7cm (4 5/8in) diam.* (3).

HKD150,000 - 200,000
US\$19,000 - 26,000

北宋至金 耀州窯青釉印海水瑞獸紋碗兩件



Provenance:
The Walter Hochstadter (1914-2007) Collection, and thence by descent
Christie's New York, 17 September 2015, lot 2332

來源：
Walter Hochstadter（1914-2007年）收藏，後由家族繼承
紐約佳士得，2015年9月17日，拍品編號2332

Compare a similar pair of Yaozhou celadon-glazed bowls, Northern Song dynasty, illustrated by R.Scott, *Percival David Foundation of Chinese Art*, London, 1989, p.44, no.27. Another related Yaozhou celadon-glazed bowl, similarly decorated with fish on a ground of waves, but without a shell at the centre, is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.200-201, no.82.

比較一對類似北宋例子，載於R.Scott《Percival David Foundation of Chinese Art》，倫敦，1989年，頁44，編號27。另見一件耀州窯青瓷魚藻紋碗，紋飾相類但碗心無貝殼紋，著錄於《關氏所藏宋代陶瓷》，香港，1994年，頁200至201，編號82。

286

A LARGE JUNYAO PURPLE-SPLASHED BOWL

Song/Jin Dynasty

Potted with steep rounded sides rising from a short foot to a gently incurved rim, covered overall with a soft sky-blue glaze thinning to a mushroom tone at the rim and pooling short of the foot, decorated to the interior with purple splashes and further extended to the exterior. 21cm (8 1/4in) diam.

HKD40,000 - 60,000

US\$5,200 - 7,700

宋/金 鈞窯天藍釉紫斑大碗

See a related bowl of similar size, Song/Jin dynasty, which was sold at Sotheby's Hong Kong, 29 May 2019, lot 333.

參考一件宋至金鈞窯天藍釉紫斑大碗，尺寸接近，售於香港蘇富比，2019年5月29日，拍品編號333。



287

A SMALL GE-TYPE BRUSH WASHER

Yuan/Ming Dynasty

Delicately potted with fluted sides rising to a hexafoil rim, covered with a thick glazed suffused with a matrix of dark grey and russet crackles, box. 7.5cm (3in) diam. (2).

HKD50,000 - 80,000

US\$6,400 - 10,000

元/明 哥窯葵形洗



287

288

A SMALL GE-TYPE BRUSH WASHER

Yuan/Ming Dynasty

Of cinquefoil form, delicately potted with five fluted sides gently curving to an everted rim, covered overall in a rich soft grey glaze suffused with a matrix of dark grey and golden crackles, box. 6.9cm (2 3/4in) wide (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

To be sold without reserve 無底價拍品

元/明 哥窯葵形洗

Provenance:

2013年購於美國加州

來源:

Purchased from California in 2013



288

289
AN EXCEPTIONALLY RARE GE QUATRELOBED JARDINIÈRE
Southern Song - Yuan Dynasty
Elegantly and deeply potted, the gently flaring quatrelobed sides raised on four *ruyi*-shaped feet to a broad everted rim, covered overall in an opaque glaze of greyish tone, suffused with a network of golden and dark grey crackles, the interior with five pale spur marks. 15.2cm (6in) wide (2).

HK\$2,500,000-3,500,000
US\$320,000-450,000

南宋至元 哥窯海棠式花盆

Provenance:
The Wildenstein Collection, no.25 (label)
Acquired in 2015

來源:
Wildenstein收藏，編號25（標籤）
入藏於2015年



The present *Geyao* jardinière, with its elegant quatrelobe shape, exemplifies the highly coveted ceramics produced during the Southern Song to Yuan periods. Its rich, smooth glaze imparts a silk-like texture, while the delicate crackles, known as 'Gold Thread and Iron Wire' (*jinsi tiexian*), showcase the potter's mastery in glaze application and firing. The dark clay body, visible at the foot and within the five spur marks, highlights the iron-rich materials that distinguish this ware. Scholars at the Palace Museum in Beijing have aptly named this form after the Chinese crabapple flower (*haitang*), symbolising prosperity and familial harmony. The term '*tang*,' meaning 'hall,' suggests both decorative function and deeper cultural significance related to home and family.

Ge ware holds a prestigious position from the Song dynasty through the Ming and Qing dynasties, particularly during the reign of the Qianlong Emperor (1736-1795). Among the 'Five Great Wares of the Song Dynasty,' Ge ware is renowned for its refined aesthetics, characterised by subtly coloured glazes and delicate crackle patterns. The Qianlong Emperor's admiration for these wares is well-documented in his poetry, where he extols their beauty. One poem reads:

稀世珍器，哥窯最勝，
其裂似玉，細膩如夢。

Which may be translated as
"In the realm of rare wares, the Ge shines supreme,
Its crackles like jade, a delicate dream."

This verse reflects the emperor's deep appreciation for these vessels and their significance in imperial collections.

The elegant design of the present jardinière resonates with similar examples of *guan* ware from the Southern Song to Yuan dynasties. A *guan* jardinière of this form in the Palace Museum, Beijing, is illustrated in Li Huibing, ed., *Songdai Guan yao ciqi* [Official Kiln Porcelain of the Song Dynasty], Beijing, 2013, pl. 53. Another comparable example of a *guan* jardinière, dated to 13th-14th centuries is in the Palace Museum, Taipei, illustrated in *Precious Morning Star: 12-14th Century Celadons in the Qing Court Collection*, Taipei, 2016, cat. no. IV-11. Both share a lobed design similar to a vessel excavated from a tomb dated to 1205 at Liugongmiao, Jiangxi province, in the Zhangshu Museum, emphasising the date of manufacture of these wares.

See also an example of a rare *Guan* lobed jardinière, dated to the Southern Song to Yuan dynasties, sold at Sotheby's Hong Kong, 2 April 2019, lot 105.



A Guan lobed jardinière, Xiuneisi kilns, Southern Song dynasty.
Image courtesy of the Palace Museum, Beijing
南宋 修內司官窯海棠式花盆
北京故宮博物院藏



A Guan lobed jardinière, Southern Song – Yuan dynasty.
Image courtesy of the Palace Museum, Taipei
南宋至元 官窯海棠式花盆
台北故宮博物院藏



A Qingbai lobed jardinière, Southern Song dynasty.
Image courtesy of the Zhangshu Museum
南宋 青白釉海棠式花盆
樟樹市博物館藏

呈四瓣海棠式，廣口，折沿，斜壁，平底，下承四如意雲頭形足。通體施灰青色釉，足底無釉，呈黑褐色。釉面滿佈開片，片紋縱橫交織。內底有五個支釘燒痕。

此件哥窯海棠式花盆堪稱南宋至元代陶瓷藝術之典範，其四瓣造型優雅端莊，器身施釉豐潤如玉，釉面呈現出獨特的絲絨質感，而細密交織的「金絲鐵線」開片紋理，則彰顯了窯工對釉料配方與燒造工藝之精妙掌控。其底部露胎處及五枚支釘痕中可見深褐色胎骨，正是哥窯器富含鐵質的典型特徵。北京故宮學者將此器形比擬為海棠花，不僅因其造型優美，更寓「玉堂富貴」之吉祥含義。其中「堂」字一語雙關，既指代器物陳設之所，又暗含家庭和睦之深意。

自宋代肇始，歷經明清兩代，深受宮廷貴胄及文人雅士青睞，至乾隆朝（1736-1795）尤受推崇。作為宋代五大名窯之一，哥窯以其含蓄典雅的釉色與自然精雅的開片紋獨步天下。乾隆皇帝曾賦詩讚詠：

稀世珍器，哥窯最勝，
其裂似玉，細膩如夢。

此詩不僅流露帝王對哥窯之珍愛，更印證其於宮廷收藏中之重要。

本拍品造型與南宋至元代官窯器相呼應，參考北京故宮藏一件官窯海棠式花盆，著錄於李輝柄編，《宋代官窯瓷器》，北京，2013年，圖版53；另見台北故宮藏一件十三至十四世紀官窯例，著錄於《貴似晨星：清宮傳世12至14世紀青瓷特展》，2016年，編號IV-11。兩者之花瓣形設計與樟樹市博物館藏一例相似，此例出土自江西省劉公廟鎮一個年代為1205年之墓，為斷代提供重要依據。

參考香港蘇富比所售一件南宋至元代官窯海棠式花盆，2019年4月2日，拍品編號105。





290
A RARE JISHOU 'TORTOISESHELL'-GLAZED TEA BOWL
Southern Song Dynasty
Of rounded conical form, brilliantly decorated to the interior with *guri*-style scrolls between five scroll-filled petals radiating from the centre, the exterior with pale blue-buff and brown splashes on a dark brown-black ground simulating a tortoise's shell, box. 12.3cm (4 7/8in) diam. (2).

HKD280,000 - 350,000
US\$36,000 - 45,000

南宋 吉州窯黑釉仿剔犀紋盞



The Feng Wen Tang Collection, sold at Bonhams Hong Kong, 9 October 2014, lot 182
奉文堂收藏，售於香港邦瀚斯，2014年10月9日，拍品編號182



Provenance:
The Yang De Tang Collection
Sotheby's New York, 17 March 2015, lot 91

來源:
養德堂收藏
紐約蘇富比，2015年3月17日，拍品編號91

Examples of Jizhou bowls with similar designs on the interior and a tortoise-shell glaze on the exterior include: one illustrated in *Song Ceramics from the Laiyantang Collection*, 2010, pp.92-93, no.37; a bowl in the Metropolitan Museum of Art, New York, illustrated by S.G.Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p.117, no.113; one in the collection of the Bristol City Museum and Art Gallery, illustrated by M.Medley, *Yuan Porcelain and Stoneware*, London, 1974, pl.117A; and another in The Museum of East Asian Art in Bath, England, illustrated by B.McElney, *Inaugural Exhibition vol. 1, Chinese Ceramics*, Bath, 1993, no.128.

See also a similar example from the Feng Wen Tang collection, which was sold at Bonhams Hong Kong, 9 October 2014, lot 182.

盃口微撇，圓錐身，圈足。通身施黑釉，內壁作施剔犀如意雲紋窯變釉，兩種不同釉色對比強烈，具有獨特之裝飾效果。盃外壁施不規則淺色釉，紋飾灑脫自然。

類似以仿剔犀紋飾裝飾的吉州窯黑釉盃，可見來燕堂藏一例，著錄於《來燕堂珍藏：宋瓷五十事》，2001年，頁92-93，圖37。另見紐約大都會博物館藏一例，著錄於Suzanne G. Valenstein，《A Handbook of Chinese Ceramics》，紐約，1989年，頁117，圖113；英國布里斯托城市博物館與美術館也有一例可參考，見Margaret Medley，*Yuan Porcelain and Stoneware*》，倫敦，1974年，圖117A；另外巴斯東亞藝術博物館也有一件可資比較，見Brian McElney，*Inaugural Exhibition Volume 1, Chinese Ceramics*》，巴斯，1993年，圖128。再參考奉文堂舊藏一例，後售於香港邦瀚斯，2014年10月9日，拍品編號182。



interior 內部



291



292

291
A JIZHOU 'TORTOISESHELL'-GLAZED TEA BOWL
Southern Song Dynasty
Of rounded conical form and raised on an unglazed foot ring, covered inside and out liberally with a translucent glaze of amber splashes on a dark brown glaze in imitation of tortoiseshell, box. 10.5cm (4 1/8in) diam. (2).

HK\$40,000 - 60,000
US\$5,200 - 7,700
To be sold without reserve 無底價拍品

南宋 吉州窯玳瑁釉盃

Provenance:
Acquired in Hong Kong prior to 1997

來源:
1997年前入藏於香港

The inventive craftsmen of the Jizhou kilns produced various types of glazes during the Song Dynasty, famously including types like 'hare's fur', 'partridge feathers' and 'tortoiseshell.' The 'tortoiseshell' glaze, as seen on the present lot, is aptly named for its similarity to the colours and irregular patterns on the shells of warm-water sea turtles. See Robert Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Cambridge, 1996, pp. 225-28, for an extensive discussion of these splendid early colour-enhanced blackwares.

玳瑁釉為窯變釉，其原理是在胎體上使用兩種氧化鐵含量不同的釉，燃燒時產生交融及流淌的效應，如同玳瑁紋理。吉州窯上常見這種飾方法，詳見Robert D. Mowry，《Hare's Fur, Tortoiseshell, and Partridge Feathers》，哈佛藝術博物館，劍橋，馬薩諸塞州，1996年，頁225-28。

292
A BLACK-GLAZED TEA BOWL
Southern Song Dynasty
The heavily potted sides flaring upwards to a finger groove below the rim, covered inside and out with a lustrous black glaze, thinning to dark brown at the rim and pooling above the circular foot ring exposing the coarse brown ware. 11.3cm (4 1/2in) diam.

HK\$40,000 - 60,000
US\$5,200 - 7,700
To be sold without reserve 無底價拍品

南宋 黑釉茶盞

Provenance:
Acquired in Hong Kong prior to 1997

來源:
1997年前入藏於香港

293
A RARE RUSSET-SPLASHED BLACK-GLAZED VASE
Song Dynasty
The compressed globular body rising from a splayed foot to a trumpet neck surmounted by a flaring mouth, covered overall in a rich black glaze with brown splashes. 20cm (7 7/8in) high.

HKD80,000 - 120,000
US\$10,000 - 15,000

宋 黑釉褐斑瓶

Provenance:
The Collection of Francis Golding (1944-2013)
Christie's London, 10 November 2015, lot 222

來源:
Francis Golding（1944-2013年）收藏
倫敦佳士得，2015年11月10日，拍品編號222





294

294
A BROWN-GLAZED TWIN-FISH VASE
Song/Ming Dynasty
Modelled in the form of two conjoined fish with the tails forming the foot, the bulbous body moulded with scale, the shoulders applied with two loop handles, surmounted by a short cylindrical neck, covered overall in a dark brown glaze. *22.5cm (8 7/8in) high.*

HK\$40,000 - 60,000
US\$5,200 - 7,700
To be sold without reserve 無底價拍品

宋/明 褐釉雙魚形穿帶瓶

Provenance:
Acquired in Hong Kong prior to 1997

來源:
1997年前入藏於香港



296

296
A CIZHOU CARVED 'FLORAL' JAR
Jin Dynasty
The tapered globular body surmounted by a short neck with a raised rib, carved through the thick brown-black glaze with a wide band of blooming peonies below a smaller band of scrolling foliage contrasting with the pale slip. *24.5cm (9 5/8in) high*

HKD30,000 - 50,000
US\$3,900 - 6,400
To be sold without reserve 無底價拍品

金 磁州窯刻花罐

Provenance:
Acquired from Cheung Ling, Hong Kong, in the 1990s

來源:
1990年代購自張鈴，香港



295

295
A PAIR OF PAINTED 'FLORAL' BOTTLE VASES
Northern Song/Jin Dynasty
Each potted with pear-shaped body rising from a short foot to a slender trumpet neck, decorated to the exterior with two flower sprigs. *Each 18cm (7 1/8in) high. (2).*

HK\$30,000 - 50,000
US\$3,900 - 6,400
To be sold without reserve 無底價拍品

北宋/金 磁州窯褐彩花卉紋長頸瓶一對

Provenance:
Acquired in Hong Kong prior to 1997

來源:
1997年前入藏於香港



297

297
A LONGQUAN CELADON-GLAZED 'ARROW' VASE
Yuan-Ming Dynasty
Potted with a globular body rising from a short foot to a tall long neck, flanked by tubular handles right below the rim, covered overall with a light sea-green glaze stopping neatly above the foot ring. *17.7cm (7in) high.*

HK\$40,000 - 60,000
US\$5,200 - 7,700
To be sold without reserve 無底價拍品

元至明 龍泉窯青釉貫耳瓶

Provenance:
Michael J.A. Willcox, 18 May 2011
Collection of Francis Golding (1944-2013)
Christie's South Kensington, 13 November 2015, lot 1073

來源:
Michael J.A. Willcox收藏，2011年5月18日
Francis Golding（1944-2013年）收藏
倫敦南肯辛頓佳士得，2015年11月13日，拍品編號1073

298
A LONGQUAN CELADON-GLAZED TRIPOD INCENSE BURNER
Southern Song Dynasty
Potted with a compressed globular body rising to a constricted neck and an everted rim, supported on three slightly splayed legs, the exterior moulded with three narrow flanges from the shoulder to each leg, covered overall in a soft green glaze except for the tip of the legs, Japanese wood box. *9.8cm (3 7/8in) high. (2).*

HKD300,000 - 500,000
US\$39,000 - 64,000

南宋 龍泉窯青釉鬲式三足爐

Provenance:
Acquired in Japan

來源:
入藏於日本

See a related Southern Song/Ming dynasty Longquan celadon-glazed tripod incense burner in the Zhejiang Museum, illustrated in *Longquan of the World: Longquan Celadon and Globalization*, Beijing, 2019, vol.2, pl.61; compare also with a Southern Song dynasty Longquan celadon-glazed tripod incense burner of similar size, *ibid.*, pl.45.

Compare two similar examples, Southern Song dynasty, which were sold at Sotheby's Hong Kong, on 29 April 2022, lot 3601; and on 29 October 2024, lot 2002.

爐口折沿，短束頸，扁鼓腹，腹出三短棱，下承三足，略微外撇。通施青釉，足底露胎。

浙江博物館藏一件南宋至元代龍泉青釉鬲式爐可資參考，見《天下龍泉：龍泉青瓷與全球化》，北京，2019年，卷2，編號61。另可比較清宮舊藏一件南宋龍泉青瓷鬲式爐，尺寸亦相近，見前書，編號45。

比較香港蘇富比所售兩件南宋龍泉青釉鬲式爐，一件售於2022年4月29日，拍品編號3601；另一件售於2024年10月29日，拍品編號2002。





299

299
A PAIR OF MOULDED LONGQUAN CELADON-GLAZED 'DEER' SQUARE DISHES
Yuan Dynasty

Each moulded in the interior with a deer amidst auspicious clouds, further decorated with four characters, *tian zhi mei lu*, within the shaped panels around the cavetto, covered overall in a soft sea-green glaze except the foot ring revealing the orange biscuit body, fitted box. *Each 10.1cm (4in) wide* (3).

HKD60,000 - 80,000
US\$7,700 - 10,000

元 龍泉窯青釉「天之美祿」方盤一對

Provenance:
Acquired in Taiwan

來源:
入藏於台灣

300
A LARGE CARVED LONGQUAN CELADON 'FLORAL' BOWL
Ming Dynasty
The sturdily potted, globular body vividly carved on the exterior with a band of undulating leaves, all below a border of foliate scrolls, the interior decorated with hibiscus flowers borne on leafy tendrils, fitted box. *31cm (12 1/4in) diam.* (2).

HKD150,000 - 250,000
US\$19,000 - 32,000

明 龍泉青釉花卉紋碗

Provenance:
Acquired in Japan

來源:
入藏於日本



301

A CELADON-GLAZED HANDLED VASE, GU

Ming Dynasty

Of trumpet form, the waisted body flanked by a pair of slender handles, covered overall with a soft green glaze except the foot ring revealing the fine biscuit body. *23cm (9in) high*

HKD60,000 - 80,000

US\$7,700 - 10,000

明 龍泉窯青釉觚式花插

Provenance:

Acquired in Japan

來源：

入藏於日本

See a Longquan celadon-glazed *gu* vase of similar form, Ming dynasty, in the Palace Museum, Taipei, accession no. Zhongci 003153N000000000.

台北故宮藏一件明代龍泉窯青釉觚式瓶，其形製與本拍品相似，可資參考，見文物編號中瓷003153N000000000。



302

A CARVED DINGYAO WHITE-GLAZED PILLOW

Northern Song Dynasty

Of bean shape, the slightly concave top carved with rows of undulating waves within a single-line border, the sides with wide band of vertical lines, covered overall with a transparent glaze stopping just above the unglazed base. *24cm (9 1/2in) long.*

HKD80,000 - 120,000

US\$10,000 - 15,000

北宋 定窯白釉劃水波紋枕

Provenance:

Sotheby's Hong Kong, 30 May 2018, lot 400

來源：

香港蘇富比，2018年5月30日，拍品編號400

See a Cizhou incised pottery pillow with similar decorative pattern, Song dynasty, which was sold at Sotheby's New York, 17 September 2016, lot 1152.

參考一件宋代磁州窯白釉劃水波紋枕，售於紐約蘇富比，2016年9月17日，拍品編號1152。



302

303

A CIZHOU BROWN-PAINTED 'FLORAL' PILLOW

Northern Song Dynasty

The slightly concave top decorated in shades of brown against the creamy-white ground with a flower blossom borne on a leafy stem within an incised shaped panel. *25.8cm (10 1/8in) wide.*

HK\$40,000 - 60,000

US\$5,200 - 7,700

To be sold without reserve 無底價拍品

北宋 磁州窯白地黑花花卉紋枕

Provenance:

Acquired in Hong Kong prior to 1997

來源：

1997年前入藏於香港



303

Chronology

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

International Asian Art Auction Calendar 2025

Asian Art

Skinner Marlborough, Massachusetts,
Online | 19 - 29 April 2025

Fine Chinese Paintings

Hong Kong | April 2025

Chinese Art Online

Hong Kong | April-May 2025

8 at 80

Hong Kong | 5 May 2025

Monks & Mahasiddhas: Living the Teachings of Buddha

Hong Kong | 5 May 2025

Fine Chinese Ceramics and Works of Art

Hong Kong | 5 May 2025

The Trudy and John Neville Cohen Collection of Chinese Jade and Hardstone Pendants, Snuff Bottles and Carvings

Hong Kong | 5 May 2025

Asian Art

Knightsbridge, London | 12 May 2025

Collector's Treasures:

Asian Art online

Knightsbridge, Online | 12 - 19 May 2025

Scholarly Gems from the Collection of Mr & Mrs Gerard Hawthorn

New Bond Street, London | 14 May 2025

Instinct & Knowledge: A Life in the Company of Song Ceramics

New Bond Street, London | 15 May 2025

Fine Chinese Art

New Bond Street, London | 15 May 2025

Chinese Art Online

Hong Kong, Online | May 2025

Art de La Chine Online

Paris, Online | 6 June – 13 June 2025

Indian & Himalayan Art

Paris, Avenue Hoche | 10 June 2025

Profound Beauty: The Elsa Peretti Brush Washer

Paris, Avenue Hoche | 11 June 2025

Chinese Art

Paris, Avenue Hoche | 11 June 2025

Asian Sale

Bukowskis | 13 June 2025

Asian Art Online

Los Angeles, Online | 16 - 24 June 2025

Chinese Paintings & Calligraphy Online

Los Angeles, Online | 17 - 25 June 2025

Chinese Paintings Online

Hong Kong, Online | August 2025

Chinese Ceramics and Works of Art Online

New York, Online | 9 - 19 September 2025

Chinese Ceramics and Works of Art

New York | 15 September 2025

Classical and Modern Chinese Paintings

New York | 16 September 2025

Asian Art

Skinner Marlborough, Massachusetts,
Online | 19 - 29 October 2025

Asian Art

Knightsbridge, London | November 2025

Collector's Treasures:

Asian Art online

Knightsbridge, London, Online | November 2025

Fine Chinese Art

New Bond Street, London | November 2025

Images of Devotion

Hong Kong | November 2025

Fine Chinese Ceramics and Works of Art

Hong Kong | November 2025

Fine Chinese Paintings

Hong Kong | December 2025

Art de La Chine Online

Paris, Online | 5 - 12 December 2025

Asian Art Online

Los Angeles, Online | 7 - 16 December 2025

Chinese Paintings & Calligraphy Online

Los Angeles, Online | 8 - 17 December 2025

Indian & Himalayan Art

Paris, Avenue Hoche | December 2025

Chinese Art

Paris, Avenue Hoche | 10 December 2025

Bonhams

AUCTIONEERS SINCE 1793



Profound Beauty: The Elsa Peretti Brush Washer

Paris | 11 June 2025

Scan for Video



VIEWING

6 - 10 June 2025
Bonhams, 6 Avenue Hoche,
Paris, 75008

ENQUIRIES

+44 (0) 20 7468 5888
asaph.hyman@bonhams.com
[bonhams.com](https://www.bonhams.com)

A MAGNIFICENT AND HIGHLY IMPORTANT GE MALLOW-SHAPED BRUSH WASHER

Song/Yuan Dynasty
€1,200,000 - 1,500,000

Bonhams

AUCTIONEERS SINCE 1793



Instinct & Knowledge: A Life in the Company of Song Ceramics

New Bond Street, London | 15 May 2025

VIEWING

10 May, 11:00 - 17:00
11 May, 11:00 - 17:00
12 May, 09:00 - 19:00
13 May, 09:00 - 16:30
14 May, 09:00 - 16:30

LECTURE

*A Cycle of Knowledge: The Christofides Collection
Through the Lens of Past Collectors and Exhibitions*
- Dominic Jellinek
12 May, 6pm

ENQUIRIES

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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our **List of Definitions and Glossary** is incorporated into this *Notice to Bidders*. It is at **Appendix 3** at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as auctioneer of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them.

The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our **Buyer's Agreement** save for those varied by announcement given out orally before and/or during the *Sale*, which you will find at **Appendix 2** at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. No reference is made in the *Catalogue* to any defect, damage or restoration of the *Lot*. Please see paragraph 15. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer price*). It is your responsibility to examine any *Lot* in which you are interested.

It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition.

Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only.

If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value. It does not take into account any *Tax* or *Buyer's Premium* payable. *Lots* can in fact sell for

Hammer Prices below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*.

Estimates are in the currency of the *Sale*.

Condition reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot* which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*.

No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so.

We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*.

We have complete discretion to refuse any *bid*, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*.

If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*.

The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the striking of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*.

An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter.

We hereby give you notice that we may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*.

At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the *Bonhams App* or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that

other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you. We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or *Absentee Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). *Bonhams'* interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at *Bonhams* auctions or vice versa.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in **Appendix 1** at the back of the *Catalogue* save for those varied by announcement given out orally before and/or during the *Sale*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any *Tax*.

At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in **Appendix 2** at the end of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/ or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first HK\$400,000; plus

27% of the *Hammer Price* from HK\$400,001 and up to HK\$7,500,000; plus

21% of the *Hammer Price* from HK\$7,500,001 and up to HK\$50,000,000; plus

14.5% of the *Hammer Price* above HK\$50,000,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers - Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

8. TAX

The *Hammer Price* and the *Buyer's Premium* payable by the *Buyer* is exclusive of any goods or service tax or other *Tax* (whether imposed by Hong Kong or otherwise). If any such *Tax* was to be paid under Hong Kong laws or any other laws, the *Buyer* shall be solely responsible to pay such *Tax* and at the rate and time as required by the relevant law, or if such *Tax* is to be paid by us, we may add such *Tax* to the *Purchase Price* payable by the *Buyer*.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *Tax* and any other charges and Expenses to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to be made to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the seventh working day after the *Sale*. Payment will have to be one of the following methods (all cheques should be made payable to *Bonhams* (Hong Kong) Limited). *Bonhams* reserves the right to vary the terms of payment at any time. Unless agreed by us advance payments made by anyone other than the registered buyer will not be accepted.

Bonhams' preferred payment method is by bank transfer

Bank transfer: you may electronically transfer funds to our *Client Account*. If you do so, please quote your customer number and invoice number as the reference. Our *Client Account* details are as follows:

Bank :	HSBC
Address :	Head Office 1 Queen's Road Central, Hong Kong
Account Name:	Bonhams (Hong Kong) Limited. - Client A/C
Bank code:	004
Account Number:	808 870 174001
SWIFT Code:	HSBCHKHHKHK

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.

Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank :

all cheques must be cleared before you can collect your purchases;

Bankers draft cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, and that the funds have originated from your own account, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed HK\$80,000. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes;

Credit cards: American Express, Visa, Mastercard and China Union Pay Credit card. There is a HK\$250,000 limit on payment value if payment is made in person.

Cards Accepted

For over-the-phone payments, we accept the following cards:

- Visa
- Mastercard
- American Express
- Maestro
- Discover
- China Union Pay Credit Card

For online payments and pay-by-link payments, we accept all of the above +Google Pay and Apple Pay.

Payment by telephone may also be accepted up to HK\$250,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

China UnionPay (CUP) debit cards: There is no limit on payment value if payment is made in person.

It maybe advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Buyer's Agreement* as set out in Appendix 2 of the *Catalogue*.

11. SHIPPING

Please refer enquiries on this to our customer services department dealing with the *Sale*.

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all Hong Kong export and overseas import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for export and import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*.

13. CITES REGULATIONS

Buyers are advised to check the regulations applicable to Hong Kong exportation and overseas importation when exporting any goods from Hong Kong to the place of importation. Buyers should also be aware that the export from Hong Kong of any items made of or incorporating ivory, whalebone, tortoiseshell, rhinoceros horn, coral and other restricted materials is prohibited unless a CITES export licence is obtained from the Agriculture, Fisheries and Conservation Department of Hong Kong. A period of 8 weeks may be required for the purposes of obtaining such export licence.

Please note that *Lots* marked in the catalogue with a Y next to the lot number contain one or more of the aforesaid restricted materials. However, the omission of such letter Y does not automatically mean that the *Lot* is not subject to CITES regulations. Buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we

emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

19. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's surname(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

20. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*.

Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

21. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

- CB – Château bottled
- DB – Domaine bottled
- EstB – Estate bottled
- BB – Bordeaux bottled
- BE – Belgian bottled
- FB – French bottled
- GB – German bottled
- OB – Oporto bottled
- UK – United Kingdom bottled
- owc – original wooden case
- lwc – individual wooden case
- oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale, see clause 13.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains elephant ivory and is therefore subject to CITES regulations. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

22. LANGUAGE

The *Notice to Bidders* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if any). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party, but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes. We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong, and you agree to this transfer. You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) at Montpellier Galleries, Montpellier Street, London, SW7 1HH, United Kingdom or by e-mail at client.services@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS *CONTRACT*, THE *SELLER'S* LIABILITY IN RESPECT OF THE QUALITY OF THE *LOT*, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY *DESCRIPTION* IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE *LOT* FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1 THE CONTRACT

These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions in it, they are printed in italics.

Seller sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

The contract is made on the striking of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

The *Seller* undertakes to you that:

- 2.1.1 The *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*; except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot*
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and Taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or Bonhams and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

3.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 *Risk* in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with

the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*. You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to re-sell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract; to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any re-sale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the Auctioneer's hammer in respect of the *Lot*.

9.2 Subject to paragraphs 9.3 to 9.5 below, except for breach

of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale* of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise.

9.3 The *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong), or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

9.4 The *Seller* will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.5 In any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.6 Nothing set out in paragraphs 9.1 to 9.5 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of

Bonhams, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assignees of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to avail itself of the same relevant right at law.

11 GOVERNING LAW AND DISPUTE RESOLUTION

11.1 **Law**
All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. Bonhams has a disputes procedure in place

11.2 **Language**
The *Contract for Sale* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the sale of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The **Definitions and Glossary** contained in **Appendix 3** to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed at the beginning of the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the Auctioneer's hammer in respect of the *Lot*, when it is knocked down to you and at that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;

1.5.3 we will provide a

3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and Tax and any interest earned and/or incurred until payment to the <i>Seller</i> .	
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.	7.1.6
3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i> .	7.1.7
4	COLLECTION OF THE LOT	
4.1	Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.	7.1.8
4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified by 4.30pm on the seventh day after the <i>Sale</i> .	7.1.9
4.3	For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i> .	7.1.10
4.4	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of HK\$50 plus Tax per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i> .	7.2
4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .	7.3
4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor</i> 's premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .	7.4
4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	
4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.	
5	STORING THE LOT	8
	We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.	8.1
6	RESPONSIBILITY FOR THE LOT	8.1.1
6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.	8.1.2
6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .	8.1.3
7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	8.1.4
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	8.2
7.1.1	to terminate this agreement immediately for your breach of contract;	8.2.1
7.1.2	to retain possession of the <i>Lot</i> ;	
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.2.2
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	
7.1.5	to be paid interest on any monies due to us [after as well as	

	before judgement or order) at the annual rate of 5% per annum above the base lending rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	
	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	
	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months written notice of our intention to do so;	
	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>sale</i>) until all sums due to us have been paid in full;	
	to apply any monies received from you for any purpose whether at the time of your default or at any time there after in payment or part payment of any sums due to us by you under this agreement;	
	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>sale</i>) and to apply any monies due to you as a result of such <i>sale</i> in payment or part payment of any amounts owed to us;	
	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> . You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	
	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	
	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	
8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	
8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	
8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	
8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	
8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	
8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	
8.2	The discretion referred to in paragraph 8.1:	
8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	
9	FORGERIES	
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	
9.2	Paragraph 9 applies only if:	
9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	
9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	
9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:	
9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert	

	acknowledged to be a leading expert in the relevant field; or	
9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.	
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .	
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1) (b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , Tax and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .	
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.	
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .	
10	OUR LIABILITY	
10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong) or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	
10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	
10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>sale</i> to you by woodworm and any <i>damage</i> is caused as a result of it being affected by woodworm; or	
10.2.2	changes in atmospheric pressure; nor will we be liable for:	
10.2.3	damage to tension stringed musical instruments; or	
10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	
10.3	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or <i>damage</i> is caused by or claimed in respect of any negligence, other tort, breach of <i>contract</i> , statutory duty, <i>bailee's</i> duty, a restitutionary claim or otherwise.	
10.4	In any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you maybe entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any <i>loss</i> or <i>damage</i> alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of <i>contract</i> , statutory duty, <i>bailee's</i> duty, a restitutionary claim or otherwise. You may wish to protect yourself against loss by obtaining insurance.	
10.5	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong) , or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	
11	MISCELLANEOUS	
11.1	You may not assign either the benefit or burden of this agreement.	
11.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.	
11.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give	

rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
11.8	In this agreement "including" means "including, without limitation".
11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11.11	Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.
12	GOVERNING LAW
12.1	Law All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. <i>Bonhams</i> has a disputes procedure in place.
12.2	Language The <i>Buyer's Agreement</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION - USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes. We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong and you agree to this transfer.

You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited at Montpeller Galleries, Montpeller Street, London, SW7 1HH, United Kingdom (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) or by e-mail at client_services@ bonhams.com.

APPENDIX 3

DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked [a*] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

"Auctioneer" the representative of Bonhams conducting the Sale.

"Bidder" a person who has completed a Bidding Form.

"Bidding Form" our Bidder Registration Form, our Absentee and Telephone Bidding Form.

"Bonhams" Bonhams (Hong Kong) Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed book offered for sale at a specialist book sale.

"Business" includes any trade, business and profession.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

"Buyer's Agreement" the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the catalogue relating to the relevant Sale, including any representation of the catalogue published on our Website.

"Commission" the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

"Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

"Contract Form" the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Bonhams.

"Contract for Sale" the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

"Contractual Description" the only description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.

"Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the Lot and its lot number which may contain a description and illustration(s) relating to the Lot.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and expenses paid or payable by Bonhams in respect of the Lot including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, Taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus Tax.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the description of the Lot.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

"Hong Kong" the Hong Kong Special Administrative Region of the People's Republic of China.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2.1 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one lot).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

"New Bond Street" means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of Commission and Tax which would have been payable if the Lot had been sold at the Notional Price.

"Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the Lot.

"Notice to Bidders" the notice printed at the front of our Catalogues.

"Purchase Price" the aggregate of the Hammer Price and Tax on the Hammer Price, (where applicable) the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.

"Reserve" the minimum price at which a Lot may be sold (whether at auction or by private treaty).

"Sale" the auction sale at which a Lot is to be offered for sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the sale of a Lot, being the Hammer Price less the Commission, any Tax chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the Lot for sale named on the

Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a Lot by a specialist on the Lot.

"Stamp" means a postage stamp offered for sale at a Specialist Stamp sale.

"Standard Examination" a visual examination of a Lot by a non-specialist member of Bonhams' staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"Tax" means all taxes, charges, duties, imposts, fees, levies or other assessments, and all estimated payments thereof, including without limitation income, business profits, branch profits, excise, property, sales, use, value added (VAT), environmental, franchise, customs, import, payroll, transfer, gross receipts, withholding, social security, unemployment taxes, as well as stamp duties and other costs, imposed by the Hong Kong government applicable from time to time and any interest and penalty relating to such taxes, charges, fees, levies or other assessments.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of Bonhams into which all relevant sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account.

"Website" Bonhams website at www.bonhams.com.

"Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:-

"artist's resale right": the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a Lot.

競投人通告

本通告乃由邦瀚斯致任何可能對拍賣品有興趣的人士，包括競投人或潛在競投人（包括拍賣品的项目最終買家）。為便於提述，本文稱該等人士為「競投人」或「閣下」。

本競投人通告 附有釋義及詞彙。該等釋義及詞彙載於圖錄後的附錄三內，釋義內所收錄的詞語及用詞在本文內以斜體刊載。

重要事項： 有關拍賣會的額外資料可載於拍賣會的圖錄、圖錄的插頁及/ 或於拍賣會場地展示的通告，閣下亦須參閱該等資料。本公司亦可於拍賣會前或於拍賣會上以口頭形式發出會影響拍賣品的公佈，而毋須事先給予書面通知。閣下須注意此等可能變動的情況，並於競投前查詢是否有任何變動。

1. 本公司的角色

作為拍賣品的拍賣人，邦瀚斯 純粹代表賣家及為賣家的權益行事。邦瀚斯的 職責為於拍賣會以可從競投人取得的最高價格出售拍賣品。邦瀚斯 並非以這角色為買家或競投人行事，亦不向買家或競投人提供意見。邦瀚斯 或其職員就拍賣品作出陳述或若邦瀚斯提供有關拍賣品的狀況報告時，邦瀚斯 或其職員乃代表賣家行事。本公司強烈建議本身並非有關拍賣品之專家的買家或競投人須於競投前尋求並取得有關拍賣品及其價值的獨立意見。

賣家已授權邦瀚斯 作為其代理及其代表出售拍賣品，除非本公司明確表示並非如此，邦瀚斯 僅作為賣家的代理行事。除非邦瀚斯 作為主事人出售拍賣品，本公司就拍賣品所作的任何陳述或申述均為代表賣家作出而非代表本公司作出，而任何銷售合約乃買家與賣家訂立而非與本公司訂立。倘若邦瀚斯 作為主事人出售拍賣品，本公司會就此情況於圖錄內說明或由拍賣人作出公佈，或於拍賣會的通告或圖錄的插頁說明。邦瀚斯 毋須對閣下承擔亦概無向閣下承諾或同意任何合約或侵權法下的義務或責任（不論直接、間接、明示、暗示或以其他方式）。在閣下成功投得並購買拍賣品時，邦瀚斯 會在其時與買家訂立協議，該合約的條款載於買家協議，除非該等條款已於拍賣會前及/ 或於拍賣會上以口頭公佈形式被修訂，閣下可於圖錄後的附錄二查閱該協議。邦瀚斯與買家的關係受該協議所規管。

2. 拍賣品

在圖錄內有關拍賣品的資料內以粗體刊載的合約說明所規限下（見下文第3段），拍賣品乃以其「現況」售予買家，附有各種瑕疵及缺點。在圖錄內並無就拍賣品的任何瑕疵、損壞或修復提供指引。請參考第15段。

圖錄內或其他地方有關任何拍賣品的插圖及照片（屬合約說明一部份的照片除外）僅供識別之用，可能並不反映拍賣品的真實狀況，照片或插圖亦可能未有準確重現拍賣品的顏色。拍賣品於拍賣會前可供查看，閣下須自行了解拍賣品的每個和各個方面，包括作者、屬性、狀況、出處、歷史、背景、真實性、風格、時期、年代、適合性、品質、駕駛性能（如適用）、來源地、價值及估計售價（包括成交價）。對閣下有興趣的任何拍賣品進行審查乃閣下的責任。敬須注意拍賣品的實際狀況可能不及其外觀所顯示的狀況。尤其是可能有部件已置換或更新，拍賣品亦可能並非真品或具有滿意品質；拍賣品的內部可能無法查看，而其可能並非原物或有損壞，例如為櫥裡或物料所覆蓋。鑑於很多拍賣品出品年代久遠，故可能有損毀及/ 或經過修理，閣下不應假設拍賣品狀況良好。

電子或機械部件或會不能操作或並不符合現時的法律要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。若閣下對拍賣品並無專業知識，則應諮詢有該等知識人士的意見。本公司可協助閣下安排進行（或已進行）更詳細的查驗。詳情請向本公司職員查詢。任何人士損毀拍賣品須承擔所導致的損失。

3. 拍賣品的說明及成交價估計
拍賣品的合約說明
圖錄內載有每項拍賣品的資料。賣家僅按資料內以粗體刊載的部份以及（除顏色外，該等顏色可能未有準確重現拍賣品的顏色）圖錄內所載的任何照片，向買家相應出售每項拍賣品。資料內其餘並非以粗體刊載的部份，僅為邦瀚斯代表賣家就拍賣品提供的意見，並不構成合約說明一部份，而賣家乃根據合約說明出售拍賣品。

成交價估計
在大部份情況下，成交價估計會刊載於資料旁邊。成交價估計僅為邦瀚斯代表賣家表達的意見，而邦瀚斯認為拍賣品相當可能會以該價成交；成交價估計並非對價值的估計。成交價估計並無計及任何應付稅項或買家費用。拍賣品實際成交價可能低於或高於成交價估計。閣下不應依賴任何成交價估計為拍賣品實際售價或價值的指標。成交價估計採用拍賣會所用的貨幣單位。

估計。閣下不應依賴任何成交價估計為拍賣品實際售價或價值的指標。

成交價估計採用拍賣會所用的貨幣單位。

狀況報告
就大部份拍賣品而言，閣下可要求邦瀚斯提供拍賣品的狀況報告。若閣下提出該要求，則邦瀚斯會免費代賣家提供該報告。邦瀚斯 並無就該狀況報告與閣下訂立合約，因此，邦瀚斯並不就該報告向閣下承擔責任。對此份供閣下本身或閣下所指示專家查閱的免費報告，賣家向閣下作為競投人亦不承擔或並無同意承擔任何義務或責任。然而，狀況報告內有關拍賣品的書面說明構成拍賣品的合約說明一部份，賣家乃根據合約說明向買家出售拍賣品。

賣家對閣下的責任

就賣家或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，賣家並無或並無同意作出任何事實陳述或合約承諾、擔保或保證，亦不就其承擔不論合約或侵權法上的任何義務或責任（除對上述對最終買家的責任除外）。除以上所述外，以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入賣家與買家訂立的任何銷售合約內。

邦瀚斯 對閣下的責任

如閣下擬查看拍賣品，閣下會獲得有關安排。有關拍賣品的銷售合約乃與賣家訂立而非邦瀚斯；邦瀚斯 僅作為賣家的代理行事（邦瀚斯作為主事人出售拍賣品除外）。

邦瀚斯 概不向閣下承擔任何對於每件拍賣品進行查驗、調查或任何測試（足夠深入或完全不進行），以確定邦瀚斯或代表邦瀚斯的任何人士在圖錄內或其他地方作出的任何說明或意見的準確性或其他的质量。

閣下不應假定已經進行該等查驗、調查或測試。就邦瀚斯 或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，邦瀚斯 並無或並無同意作出任何事實陳述，亦不就其承擔任何（不論合約或侵權法上的）義務或責任。

邦瀚斯 或其代表以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入買家協議內。

修改邦瀚斯可於拍賣會前或於拍賣會上以口頭或書面形式給予通知下，不時按邦瀚斯的酌情權決定修改說明及成交價估計。

拍賣品可供查看，而閣下必須自行對拍賣品作出判斷。本公司強烈建議閣下於拍賣會前親自或委託他人代閣下查看拍賣品。

4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。本公司亦應把握其機會。本公司亦保留權利，可全權酌情拒絕任何人士進入本公司物業或任何拍賣會，而無須提出理由。本公司可全權決定銷售所得款項、任何拍賣品是否包括於拍賣會、拍賣會進行的方式，以及本公司可按我們選擇的任何次序進行拍賣，而不論圖錄內所載的拍賣品編號。因此，閣下應查核拍賣會的日期及開始時間，是否有拍賣品撤銷或有新加入的拍賣品。請注意有拍賣品撤銷或新加入均可能影響閣下對其有興趣的拍賣品的拍賣時間。

本公司可全權決定拒絕任何出價，採用我們認為適合的出價增幅，將任何拍賣品分開拍賣，將兩項或以上拍賣品合併拍賣，撤銷於某個拍賣會上拍賣的任何拍賣品，以及於有爭議時將任何拍賣品重新拍賣。拍賣速度可超過每小時100項拍賣品，而出價增幅一般約為10％。然而，這些都可因不同的拍賣會及拍賣人而有所不同，請向主辦拍賣會的部門查詢這方面的意見。倘若拍賣品有底價，拍賣人可按其絕對酌情權代表賣家出價（直至金額不等於或超過該底價為止）。本公司不會就任何拍賣品設有底價或不設底價而向閣下負責。

倘若設有底價，並假設底價所用的貨幣單位對成交價估計所用貨幣單位的匯率並無出現不利變動，底價通常不會高於圖錄所載的任何最低成交價估計。

任何拍賣品的買家為出價最高者（在符合任何適用的底價的情況下）並為拍賣人以敲打拍賣人槌子形式接納其出價的競投人。任何有關最高可接受出價的爭議由拍賣人以絕對酌情權決定。

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的一般指引，本公司不會就使用該等貨幣換算機的任何錯誤而負責。

本公司謹此會閣下，本公司可能為保安理由以及協助解決拍賣會間可能出在出價方面產生的任何爭議，而以攝錄機錄影拍賣會作為記錄及可能將電話內容錄音。

在某些例如拍賣珠寶的拍賣會，我們或會在銀幕上投

射拍賣品的影像，此服務乃為便於在拍賣會上觀看。銀幕上的影像只應視為顯示當時正進行拍賣的拍賣品，閣下須注意，所有競投出價均與拍賣人實際宣佈的拍賣品編號有關，本公司不會就使用該等銀幕的任何錯誤而負責。

5. 競投
參加競投的任何人士，必須於拍賣會前填妥並交回本公司的競投表格，競投人登記表格或缺席者及電話競投表格），否則本公司不會接受其出價。本公司可要求閣下提供有關身份、住址、財務資料及介紹人的證明，閣下必須應本公司要求提供該等證明，否則本公司不會接受閣下出價。請攜帶護照、香港身份證（或附有照片的類似身份證明文件）及扣賬卡或信用卡出席拍賣會。本公司可要求閣下交付保證金，方接受競投。

即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。

親自出席競投

閣下須於拍賣會舉行當日（或，如可以，之前）前往拍賣會的競投人登記櫃檯填寫競投人登記表格。所採用的競投編號制度可稱為「舉牌競投」。閣下會獲得一個註有號碼的大型牌子（「號牌」），以便閣下於拍賣會競投。要成功投得拍賣品，閣下須確保拍賣人可看到閣下號牌的號碼，該號碼會用作識別閣下為買家。由於所有拍賣品均會按照競投人登記表格所載的姓名及地址發出發票，故閣下不應將號牌轉交任何其他人士使用。發票一經發出後將予更改。

若對於成交價或閣下是否成功投得某項拍賣品有任何疑问，閣下必須於下一項拍賣品競投前向拍賣人提出。拍賣人的決定得視為最終及不可推翻的決定。拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

電話競投

若閣下擬用電話於拍賣會競投，請填妥缺席者及電話競投表格，該表格可於本公司辦事處索取或附於圖錄內。請於拍賣會舉行前最少24小時把該表格交回負責有關拍賣會的辦事處。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。電話內容可被錄音。電話競投辦法為一項視情況酌情提供的服務，並非所有拍賣品均可採用。若於拍賣會舉行時無法聯絡閣下，或競投時電話被接取受到干擾，本公司不會負責代表閣下競投。有關進一步詳情請與我們聯絡。

以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在有兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。請於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性服務。閣下須承擔作出該等出價的風險，本公司不會就未能收到及/ 或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。

網上競投

參與在線競拍，首先您必須年滿18歲，並且必須通過邦瀚斯官方應用程序或www.bonhams.com 註冊。一旦註冊，您應嚴格保密您的賬戶及個人信息，防止任何第三方代表您或以其他任何方式登入您的賬戶。您將對通過您的賬戶進行的所有出價負責全部責任。請注意，一旦競拍成功，您必須從您個人或公司（取決於賬戶類型）名下的銀行賬戶進行付款。

個人賬戶：輸入您的全名、電子郵件、居住地址、出生日期和國籍，並提供您名下的有效信用卡。在您能夠競投之前，將通過Stripe進行驗證。如果您的信用卡沒有通過驗證，您將不被允許競拍。此時您可以聯繫客戶服務部尋求幫助。此外，我們可能會在允許競拍之前要求您提供額外的財務證明和/或存款證明。如果您代表另一方競拍，您將需要：(i)向客戶服務部做出申請；(ii)提供我們需要的信息，完成對該第三方的身份和反洗錢調查；(iii)如果您競拍成功，您將需要與該方共同或承擔拍品的全部款項。如果您成功拍得拍品的任何落槌價等於或超過5,000英鎊/10,000美元/50,000港幣/10,000澳幣（取決於該場拍賣司法管轄區的貨幣），並且您之前沒有提供過上述文件，您將需要上傳或向客戶服務部提供您通過政府簽發的帶照片的身份證，以及（如果身份證上沒有）您的住址證明。我們只有在收到上述文件後，才能將拍品交給您。我們保留要求任何競拍人或成功買家提供身份證明文件的權利，並保留拒絕釋放任何購買的拍品，直到收到此類文件的權利。

公司賬戶：在建立新賬戶時，您必須選擇建立一個公司賬戶。然後提供您的全名，電子郵件、住址、出生

日期和公司的全名。 您必須提供一張以您的名義或公司名義的信用卡進行賬戶驗證。但是在競拍成功後，付款必須從公司名義的銀行賬戶中進行。如果信用卡不能通過驗證，您將不被允許競拍。此時您可以聯繫客戶服務部尋求幫助。此外，在允許競拍之前，我們可能會要求您提供銀行證明或存款證明。在成功拍得拍品後，您還需要提供公司的註冊證書或同類文件，以確認公司的名稱和註冊地址。還有每一家公司25%或以上受益人的文件證明，以及您的交易授權證明。只有在收到全部文件後，我們才能將拍品交給您。我們保留要求任何競拍人向我們提供可能需要的任何進一步信息的權利，以進行任何身份驗證、反洗錢或反恐怖主義融資檢查。我們可以酌情推遲或取消競拍人的註冊，禁止競拍和/或推遲或取消可能進行的任何購買行為。

透過代理人競投

本公司會接受代表競投表格所示主事人作出的出價，惟本公司有權拒絕代表主事人的代理作出的出價，並可能要求主事人以書面形式確認代理獲授權出價。儘管如此，正如競投表格所述，任何作為他人代理的人士（不論他是否披露其為代理或其主事人的身份），須就其獲接納的出價而根據因此而產生的合約與主事人共同及個別向賣家及邦瀚斯負責。

在上文規限下，倘若閣下是代表他人於拍賣會競投拍賣品，請知會本公司。同樣，倘若閣下擬委託他人代表閣下於拍賣會競投，亦請知會本公司，但根據閣下所填缺席者及電話競投表格而由本公司代為競投除外。假若本公司並無於拍賣會前以書面形式認有關代理安排，則本公司有權假定該名於拍賣會上競投的人士是代表本身進行競投。因此，該名於拍賣會上競投的人士將為買家，並須負責支付成交價及買家費用以及有關收費。若本公司事先已認許閣下所代表的當事人，則我們會向閣下的主事人發出發票而非閣下。

就代理代表其當事人作出的出價，本公司須事先獲得該當事人的身份證明及地址。有關詳情，請參與本公司的業務規則及聯絡本公司客戶服務部。

6. 買家與賣家及買家與邦瀚斯的合約

於買家投得拍賣品後，賣家與買家須按圖錄後附錄一所載銷售合約的條款，訂立拍賣品的銷售合約，除非該等條款已於拍賣會前及/ 或於拍賣會上以口頭公佈形式被修訂。閣下須負責支付買價，即成交價加任何稅項。

同時，本公司作為拍賣人亦會與買家訂立另一份合約，即買家協議，其條款載於圖錄後部的附錄二內。若閣下成為成功競投人，請細閱本圖錄內銷售合約及買家協議的條款。本公司可於訂立該等協議前修訂其中一份或同時修訂兩份協議的條款，修訂方式可以是在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

7. 買家費用及買家須支付的其他收費

根據買家協議，買家須按照買家協議條款及下文所列的費率向本公司支付費用（買家費用），該費用按成交價計算，並為成交價以外的收費。買家亦須按照買家協議的規定支付儲存收費的開支。

買家須就本次拍賣會所購買的每件拍賣品按以下費率支付買家費用：
成交價首400,000港元的28%
成交價400,001港元以上至7,500,000港元的27%
成交價7,500,001港元以上至 50,000,000港元的21%
成交價50,000,000港元以上的14.5%

買家若透過Invaluable、Live Auctioneers、The Saleroom、Lot-Tissimo拍賣平台成功競投，需向上述競投平台支付落槌價的4%作第三方競投平台費用。

8. 稅項

買家支付的成交價及買家費用並不包括任何商品或服務稅或其他稅項（不論香港或其他地方是否徵收該等稅項）。若根據香港法例或任何其他法例而須繳納該等稅項，買家須單獨負責按有關法例規定的稅率及時間繳付該等稅項，或如該等稅項須由本公司繳付，則本公司可把該等稅項加於買家須支付的買價。

9. 付款

於出價競投拍賣品前，閣下必須確保擁有可動用資金，以向本公司全數支付買家及買家費用（加稅項及任何其他收費及開支）。若閣下為成功競投人，閣下須於拍賣會後第二個工作日下午四時三十分前

向本公司付款，以便所有款項於拍賣會後第七個工作日前已結清。閣下須以下列其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited）。邦瀚斯保留於任何時間更改付款條款的權利。除非本公司事先同意，由登記買家以外的任何人士付款概不接受。

邦瀚斯首選的付款方式是通過銀行匯款：

閣下可把款項電匯至本公司的信託帳戶。請註明閣下的客戶號碼編號及發票號碼作為參考。本公司信託帳戶的詳情如下：

銀行： HSBC
地址： Head Office
1 Queen's Road Central, Hong Kong
帳戶名稱： Bonhams (Hong Kong) - Limited-Client A/C
銀行編號： 004
帳號： 808 870 174001
Swift code: HSBCHKHHHKHK

若以銀行匯款支付，在扣除任何銀行費用及或將付款貨幣兌換為港元後的金額，本公司所收到的金額不得少於發票所示的應付港元金額。

由一家銀行的香港分行付款的私人港元支票：須待支票結清後，閣下方可領取拍賣品。

銀行匯票/ 本票：如閣下可提供適當身份證明，而這些資金源自您自己的帳戶，且本公司信納該匯票屬真實，本公司可容許閣下即時領取拍賣品。

現金：如所購得的拍賣品總值不超過HK\$80,000，閣下可以使用鈔票、錢幣為這次拍賣會上所購得的拍賣品付款。如所購得的拍賣品總值超過HK\$80,000，HK\$80,000以外的金額，敬請閣下使用鈔票，錢幣以外的方式付款。

中國銀聯（CUP）借記卡：以此方法付款，將不收取額外的費用。

我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。

信用卡：美國運通卡，Visa, Mastercard卡及中國銀聯信用卡均可使用。請注意，以信用卡付款的話，本公司每次拍賣接受總數不超過HK\$250,000。如所購得的拍賣品總值超過HK\$250,000，閣下可使用匯款或以上提及的方式支付。

在符合我們的規定下，如要以通過電話的形式以信用卡支付，本公司每次拍賣接受的總數不超過HK\$250,000，但此方式不適用於第一次成功競拍的買家。

10. 領取及儲存

拍賣品的買家須待全數以已結清款項付款後，方可領取拍賣品（本公司與買家另有安排除外）。有關領取拍賣品、儲存拍賣品以及本公司的儲存承辦商詳情載於圖錄後的附錄二之買家協議。

11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

12. 出口/ 貿易限制

閣下須單獨承擔符合與閣下購買拍賣品有關的香港所有出口及從海外進口的規例以及取得有關出口及/ 或進口許可證的責任。

各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。

倘若閣下未能或延誤取得該等許可證，閣下不可撤銷任何銷售，亦不容許閣下延遲全數支付拍賣品。

13. 瀕危野生動植物種國際貿易公約（「CITES」）
建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品。辦理該等出口證可能需時八個星期。請注意在圖錄內拍賣品編號旁附有Y的拍賣品包含一個或多個上述的限制物品。但沒有附有Y字母的，並不自動地表示拍賣品不受CITES規例所限。本公司建議買家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

14. 賣家及/ 或邦瀚斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論其是載於圖錄內或其他的，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦

不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害或承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。在任何情況下，倘若本公司及/ 或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及/ 或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於支付金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是由於任何疏忽、其他侵權法、違反合約（如有）或法定責任或其他而產生。

上文所述不得解釋為排除或限制（不論直接或間接）本公司就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任或(v)本公司根據買家協議第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。此段同樣適用於賣家，猶如本段凡提述本公司均以賣家取代。

15. 損壞及修復
競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦瀚斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其瑕疵。競投人應自行審視拍賣品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

16. 書籍

如上文所述，拍賣品乃以其「現況」售予買家，附有以下拍賣品說明所列出的各種瑕疵、缺點及錯誤。然而，在買家協議第 11 段所列出之情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、無框地圖及裝訂手稿的拍賣品，將無須繳付買家費用的增值稅。

17. 鐘錶

所有拍賣品均以拍賣時的「現況」出售；對於鐘錶狀況並沒有提供任何指引，並不代表該拍賣品狀況良好、毫無缺陷，或未曾維修、修復。大部份鐘錶在其正常使用期內都會維修，並或裝進非原裝的配件。此外，邦瀚斯並不表述或保證鐘錶都在正常運轉的狀態中。由於鐘錶通常包含精細而複雜的機械裝置，競投人應當知悉鐘錶或需接受保養、更換電池或進行維修，以上全是買家的責任。競投人應當知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美國是有嚴格限制的，或不能經船運而只能由個人帶進。

18. 珠寶

寶石
根據以往經驗，很多寶石都經過一系列的處理去提升外觀。藍寶石及紅寶石慣常會作加熱處理以改良色澤及清晰度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍賣品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦瀚斯已取得有關任何拍賣品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦瀚斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍賣品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦瀚斯或賣家任何一方在任何拍賣品出售以後，即使買家取得不同意見的證書，也概不負責。**估計重量**
如該寶石重量在本圖錄內文裡以大寫字母顯示，表明該寶石未經鑲嵌，並且是由邦瀚斯稱重量的。如果該寶石的重量以「大約」表示，以及並非以大寫字母顯示，表明該寶石由我們依據其鑲嵌形式評估，所列重量只是我們陳述的意見而已。此資料只作為指引使用，競投人應當自行判別該資料的準確度。

署名

1. 鑽石胸針，由華青斯基製造

當製造者的名字出現在名稱裡，邦瀚斯認為該物件由該製造者製作。

2. 鑽石胸針，由華青斯基署名

邦瀚斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

3. 鑽石胸針，由華青斯基裝嵌

邦瀚斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

19. 圖畫

拍賣品圖錄詞彙解釋

以下詞彙在本圖錄裡有下列意義，但以銷售合約內跟拍賣品說明相關的一般條文為準：

「**巴薩諾**」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不論前面有沒有列出名字的首字母，表示依我們的意見這乃是該藝術家的作品；

「**出自巴薩諾**」：我們認為這很可能是該藝術家的作品，但其確定程度不如上一個類別那麼肯定；

「**巴薩諾畫室/ 工作室**」：我們認為這是該藝術家畫室裡不知名人士的作品，是否由該藝術家指導下創作則不能確定；

「**巴薩諾圈子**」：我們認為這是由與該藝術家關係密切的人士所創作，但不一定是其弟子；

「**巴薩諾追隨者**」：我們認為這是以該藝術家風格創作的畫家的作品，屬當代或接近當代的，但不一定是其弟子；

「**巴薩諾風格**」：我們認為這是該藝術家風格的、並且屬較後期的作品；

「**仿巴薩諾**」：我們認為這是該藝術家某知名畫作的複製作品；

「**由……署名及/ 或註上日期及/ 或題詞**」：我們認為署名及/ 或日期及/ 或題詞出自該藝術家的手筆；「**載有……的署名及/ 或日期及/ 或題詞**」：我們認為簽署及/ 或日期及/ 或題詞是由他人加上的。

20. 瓷器和玻璃

損毀及修復

在本圖錄裡，作為閣下的指引，在切實可行的範圍內，我們會詳細記述所有明顯的瑕疵、裂痕及修復狀況。此等實際的損毀說明不可能作為確定依據，而且提供狀況報告後，我們不保證該物件不存在其他沒有提及的瑕疵。競投人應當透過親自檢查而自行判別每件拍賣品的狀況。請參閱刊載於本圖錄裡的銷售合約。由於難以鑑別玻璃物件是否經過磨光，本圖錄內的參考資料只列出清晰可看的缺口與裂痕。不論程度嚴重與否，磨光狀況均不會提及。

21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

檢驗葡萄酒

對於較大批量（定義見下文）的拍賣品，偶爾可進行拍賣前試酒。通常，這只限於較新的及日常飲用的葡萄酒。

我們一般不會開箱檢驗未開箱的葡萄酒。酒齡超過 20 年的酒通常已經開箱，缺量水平及外觀如有需要會在本圖錄內說明，

酒塞與缺量

缺量指瓶塞底與液面之間的空间。波爾多酒瓶的缺量水平一般在瓶頸下才會注意到；而對於勃艮第、阿爾薩斯、德國及干邑的酒瓶，則要大於4 厘米（公分）。可接受的缺量水平會隨著酒齡增加，一般的可接受水平如下：

15 年以下一瓶頸內或少於 4 厘米

15-30 年一瓶肩頂部 (ts) 或最多 5 厘米

30 年或以上一瓶肩高處 (hs) 或最多 6 厘米

請注意：缺量水平在本圖錄發行至拍賣會舉行期間或有所改變，而且瓶塞或會在運輸過程中出現問題。本圖錄發行時，我們只對狀況說明出現差異承擔責任，而對瓶塞問題所招致的損失，不論是在圖錄發行之前或之後，我們概不負責。

批量購買的選擇

批量拍賣品乃指一定數目批次的、包含同款葡萄酒、相同瓶數、相同瓶款及相同說明的拍賣品。批量拍賣品內任何某批次的買家，可選擇以同樣價錢購買該批量拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量拍賣品時，缺席的競投人最好能從第一批開始競投。

酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下的意思：

CB — 酒莊瓶裝

DB — 葡萄園瓶裝

EstB — 莊園瓶裝

BB — 波爾多瓶裝

BE — 比利時瓶裝

FB — 法國瓶裝

GB — 德國瓶裝

OB — 奧波爾圖瓶裝

UK — 英國瓶裝

owc — 原裝木箱

iwc — 獨立木箱

oc — 原裝紙板箱

符號

以下符號表明下列情況：

Y 此拍品含有一種或多種受管制的植物或動物物種，並受 CITES 規定的約束。買方有責查詢此類規定並取得任何必要的進出口證書。買方若無法獲得此

類證書不能成為延遲付款或取消購買的正當理由。請參閱第 13 條。

○ 賣家獲邦瀚斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。

▲ 邦瀚斯全部或部份擁有該拍賣品，或以其他形式與其經濟利益相關。

Φ 此拍品含有象牙，因此受 CITES 規定的約束。含有非洲象牙的物件不能進口到美國。歐盟和英國對處理含有象牙的物件實施了廣泛的限制，包括對進口或出口的限制。買方有責任獲得任何出口或進口許可證、執照和任何其所需文件。邦瀚斯無法協助買家將任何包含象牙的拍品運往美國、英國或歐盟。買方若無法出口或進口這些拍品並不能成為延遲付款或取消購買的正當理由。

22. 語言

本競投人通告以中英文刊載。如就詮釋本競投人通告有任何爭議，以英文條款為本。

保障資料－閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括任何海外附屬公司）披露閣下的資料。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams (Hong Kong) Ltd（就香港法例第486章個人資料（私隱）條例而言，為資料的使用者）（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）或以電郵聯絡client.services@bonhams.com。

附錄一

銷售合約

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地上以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及/ 或尋求對拍賣品進行獨立的查驗。

1 合約

此等條款乃規管賣家向買家出售拍賣品的銷售合約。

1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。

1.3 賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理行事，而並非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。

1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。

2 賣家的承諾

2.1 賣家向閣下承諾：

2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；

2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利、業權或權益。

2.1.3 除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。

2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；

2.1.5 除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明的任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。

3 拍賣品的說明

3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價做計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。

3.2 除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任何說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或成交價估計一概不納入本銷售合約。

4 對用途的合適程度及令人滿意的品質

4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。

4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。

風險、產權及所有權

由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責，由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得十足彌償。

5.2 直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。

6 付款

6.1 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。

6.2 就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。

7 領取拍賣品

7.1 除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。

7.2 賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至以已結清款項全數支付該拍賣品的買價及閣下應付予賣家及/ 或邦瀚斯的所有其他款項為止。

7.3 閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及/ 或控制或由儲存承辦商保管的拍賣品，並將其移走。

7.4 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。

7.5 倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。

8 未有支付拍賣品的款項

8.1 倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：

8.1.1 因閣下違反合約而即時終止銷售合約；

8.1.2 在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；

8.1.3 保留拍賣品的管有權；

8.1.4 遷移及儲存拍賣品，費用由閣下承擔；

8.1.5 就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；

8.1.6 就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；

8.1.7 取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非買家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品或其任何部份的管有權；

8.1.8 保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；

8.1.9 保留由賣家及/ 或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的管有權）而管有的閣下任何其他財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及把因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠負賣家或邦瀚斯的任何款項；及

8.1.10 只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。

8.2 就因邦瀚斯根據本第8段採取行動而招致賣家員上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息

（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。

8.3 於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。

9 賣家的責任

9.1 在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。

9.2 在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。

9.3 就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任，或任何其他責任）。

9.4 就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還申索或其他而產生或就此而申索；

9.5 在任何情況下，倘若賣家就拍賣品，或任何其就拍賣品所作出的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於

支付金額最高不超過拍賣品質價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。

9.6 上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。

一般事項

10 閣下不得轉讓銷售合約的利益或須承擔的責任。

10.1 倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。

10.3 倘銷售合約任何一方，因在合理控制範圍以外的情況下而無法履行該訂約方根據銷售合約的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。

10.4 銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。

10.5 倘若銷售合約的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響該合同其餘條款或有關條款其餘部份的強制執行能力或有效性。銷售合約內凡提及邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。

10.6 銷售合約內所用標題僅為方便參考而設，概不影響合約的詮釋。

10.7 銷售合約內「包括」一詞指「包括，但不限於」。

10.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其性別別。

10.10 凡提及第某段，即指銷售合約內該編號的段落。

10.11 除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。

10.12 銷售合約凡賦予賣家豁免、及/ 或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司、邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上的有關利益。

11 規管法律

法律

11.1 本協議下的所有交易以及所有有關事宜，均受香港法例規管並據其解釋。

12. 語言

本銷售合約以中英文刊載。如就詮釋本銷售合約有任何爭議，以英文條款為本。

附錄二

賣家協議

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地上以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

1 合約

1.1 此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。

1.3 於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。

1.4 本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。

1.5 本公司對閣下的個人責任受本協議規管，在下文條款所規限下，本公司同意下列責任：

1.5.1 本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；

1.5.2 在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下已以結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；

1.5.3 本公司會按照第9段所載條款提供擔保。

1.6 不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的本協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。

2 履行銷售合約

閣下個人向本公司承諾，閣下將遵守及遵從閣下根據拍賣品銷售合約對賣家的所有責任及承諾。

3 付款

3.1 除非閣下與本公司另有書面協定或競投人通告另有規定外，閣下最遲須於拍賣會後第二個工作日下午四時三十分向本公司支付：

3.1.1 拍賣品的買價；

3.1.2 每件所購買之拍品按照競投人通告規定費率的買家費用；及

3.1.3 若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前以已結清款項收悉。

3.2 根據本協議，閣下亦須應要求向本公司支付任何開支。

3.3 除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。

3.4 除非本協議另有規定，所有應付本公司款項須按適當稅率繳付稅項，閣下須就所有該等款項支付稅款。

3.5 本公司可從閣下付給本公司的任何款項中，扣除並保留有關拍賣品的買家費用、賣家應付的佣金、任何開支及稅項以及任何賺得及/ 或產生的利息，利益歸本公司，直至將款項付予賣家時止。

3.6 就向本公司支付應付的任何款項而言，時限規定為要素。倘若閣下未能按照本第3段向本公司支付買價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。

3.7 若閣下投得多項拍賣品，本公司收到閣下的款項將首先用於按比例支付每項拍賣品的買價，然後按比例支付應付邦瀚斯的所有款項。

4 領取拍賣品

4.1 在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦以已結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。

4.2 閣下須按競投人通告指定的日期及時間，自費領取拍賣品，倘未有指定任何日期，則為拍賣會後第七日下午四時三十分或之前。

4.3 於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。

4.4 若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），

	條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。				
4.5	於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代理按照儲存合約的條款持有。				
4.6	閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價、任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。				
4.7	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。				
4.8	倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費（按照本公司的目前收費率）及任何開支（包括根據儲存合約的任何收費）。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。				
5	拍賣品儲存 本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）為止，以較早日期為準，並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責（儘管在支付買價前，拍賣品仍未為閣下的財物）。若閣下於競投人通告所規定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦瀚斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。				
6	對拍賣品的責任 待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。				
6.2	閣下應於拍賣會後盡快為拍賣品投買保險。				
7	未能付款或提取拍賣品及部份付款				
7.1	倘若應付予本公司的所有款項未有於其到期支付時全數支付，及/ 或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利（在不損害本公司可以代賣家行使的任何權利下），而無須另行通知閣下：				
7.1.1	因閣下違反合約而即時終止本協議；				
7.1.2	保留拍賣品的管有權；				
7.1.3	遷移及/ 或儲存拍賣品，費用由閣下承擔；				
7.1.4	就閣下所欠的任何款項（包括買價）及/ 或違約的損害賠償，向閣下採取法律程序；				
7.1.5	就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本借貸利率加5厘的年利率每日計息；				
7.1.6	取回並未成為閣下財產的拍賣品（或其任何部份）管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品（或其任何部份）的管有權；				
7.1.7	在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協議或任何其他方式按不設底價形式出售拍賣品；				
7.1.8	保留由本公司因任何目的（包括，但不限於，其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；				
7.1.9	以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應付予本公司的任何款項；				
7.1.10	在給予三個月書面通知下，把本公司因任何目的（包括其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應付予閣下的任何				
	款項，用於支付或部份支付閣下欠負本公司的任何款項；				
7.1.11	於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付（視情況而定）閣下為買家的任何拍賣品的買價。				
7.2	就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支（不論是否已採取法律行動），閣下同意按全數賠償基準並連同其利息（於頒布判決或命令之前及之後）向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。				
7.3	倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），再然後用以支付應付予本公司的任何其他款項。				
7.4	本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應付予本公司及/ 或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。				
8	其他人士就拍賣品的申索				
8.1	倘本公司知悉除閣下及賣家外有人就拍賣品提出申索（或可合理地預期會提出申索），本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可：				
8.1.1	保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/ 或				
8.1.2	向閣下以外的其他人士交付拍賣品；及/ 或				
8.1.3	展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及/ 或				
8.1.4	就採取閣下同意的行動，要求閣下提供彌償保證及/ 或抵押品。				
8.2	第8.1段所述的酌情權：				
8.2.1	可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何裁決、命令或判決而終止，於該管有權終止後隨時行使；及				
8.2.2	除非非本公司相信該申索真正有希望成為有良好爭辯理據的個案，否則不會行使。				
9	廢品				
9.1	本公司根據本第9段的條款就任何廢品承擔個人責任。				
9.2	第9段僅於以下情況適用：				
9.2.1	閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及				
9.2.2	閣下於知悉拍賣品為或可能為廢品後，在合理地切實可行範圍內盡快，並無論何須於拍賣會後一年內，以書面通知本公司拍賣品為廢品；及				
9.2.3	於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為廢品的書面證明，以及有關拍賣會及拍賣品編號的資料以識別該拍賣品。				
9.3	於下述情況下，第9段不適用於廢品：				
9.3.1	圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或				
9.3.2	僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為廢品，或採用的確定方法在所有情況下本公司若採用則屬不合理。				
9.4	閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非廢品而必需進行的程序及測試。				
9.5	倘本公司信納拍賣品為廢品，本公司會（作為主事人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。				
9.6	倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。				
9.7					
9.8	第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。				
10	本公司的責任				
10.1	就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是以書面，包括在圖錄或邦瀚斯的網站上或口頭形式或以行為或其他）任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失責陳述條例的責任。				
10.2	當拍賣品由閣下承擔風險時及/ 或當拍賣品已成為閣下的財產並由本公司保管及/ 或控制時，本公司對閣下之責任限於對閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責：				
10.2.1	處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，而任何損壞乃由於拍賣品受蟲蛀所導致；或				
10.2.2	大氣壓力改變；				
	本公司亦不就以下負責：				
10.2.3	弦樂器的損壞；或				
10.2.4	金箔畫架、石膏畫架或畫架玻璃的的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。				
10.3	就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。				
10.4	在任何情況下，倘若本公司就拍賣品，或任何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。				
	閣下自購買保險以保障閣下的損失。				
10.5	上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。				
11	一般事項				
11.1	閣下不得轉讓本協議的利益或須承擔的責任。				
11.2	倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視其作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權利的能力。				
11.3	倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在该情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。				
11.4	本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦瀚斯，註明公司秘書收），發送至合約表格所示有關訂約方的地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須確保其清晰可讀並於任何適用期間內收到。				
11.5	倘若本協議的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響本協議其餘條款或有關條款其餘部份的強制執行能力或有效性。				
11.6	本協議內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。				
11.7	本協議內所用標題僅為方便參考而設，概不影響本協議的詮釋。				
11.8	本協議內「包括」一詞指「包括，但不限於」。				
11.9	單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。				
11.10	凡提述第某段，即指本協議內該編號的段落。				
11.11	除第11.12段有明確規定外，本協議概無賦予（或表示賦予）非本協議訂約方的任何人士，任何本協議條款所賦予的利益或強制執行該等條款的權利。				
11.12	本協議凡賦予賣家豁免、及/ 或排除或限制邦瀚斯責任時，邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上利益。				
12	規管法律				
12.1	法律 本協議下的所有交易以及所有有關事宜，均受香港法例規管並根據其解釋。				
12.2	語言 本買家協議以中英文刊載。如就詮釋本買家協議有任何爭議，以英文條款為本。				
	保障資料 一 閣下資料的用途 由於本公司提供的服務，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及職員（如有））。閣下同意本公司以該等資料作下述用途。本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括海外附屬公司）披露閣下的資料。除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。 本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。 閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams 1793 Limited（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）（就香港法例第486章個人資料(私隱)條例而言，為資料的使用者）或以電郵聯絡client.services@bonhams.com。				
	附錄三 釋義及詞彙 倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。 釋義 「 額外費用 」按照競投人通告計算的費用，以彌補邦瀚斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。 「 拍賣人 」主持拍賣會的邦瀚斯代表。 「 競投人 」已填妥競投表格的人士。 「 競投表格 」本公司的競投人登記表格、缺席者及電話競投表格。 「 邦瀚斯 」邦瀚斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦瀚斯亦稱為我們。 「 書籍 」於專門書籍拍賣會提供以作銷售的印刷書籍。 「 業務 」包括任何行業、業務及專業。 「 買家 」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。 「 買家協議 」邦瀚斯與買家訂立的合約（見圖錄內附錄二）。 「 買家費用 」以成交價按競投人通告訂明的費率計算的款項。 「 圖錄 」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。 「 佣金 」賣家應付予邦瀚斯的佣金，按照合約表格訂明的費率計算。 「 狀況報告 」由邦瀚斯代表賣家向競投人或潛在競投人提供有關拍賣品狀況的報告。 「 寄售費 」賣家應付予邦瀚斯的費用，按照業務規則				
	訂明的費率計算。 「 合約表格 」由賣家或代表賣家簽署的合約表格或汽車資料表（按適用），載有供邦瀚斯提供以作銷售的拍賣品清單。 「 銷售合約 」賣家與買家訂立的銷售合約（見圖錄內附錄一）。 「 合約說明 」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份，任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。 「 說明 」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適合性、品質、來源地、價值及估計售價（包括成交價）。 「 資料 」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。 「 成交價估計 」本公司對成交價可能範圍的意見的陳述。 「 開支 」邦瀚斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自失責買家的遷移收費或領取費用，加稅項。 「 廢品 」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該廢品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/ 或對其進行修復及/ 或修改（包括重畫或覆蓋）而成為廢品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。 「 保證 」在任何廢品上邦瀚斯對買家全力承擔的責任，以及在專門郵票拍賣會及/ 或專門書籍拍賣會當中，根據買家協議內訂立，由郵票或書籍組成的拍賣品。 「 成交價 」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。 「 香港 」中華人民共和國香港特別行政區。 「 遺失或損壞保證 」指業務規則第8.2.1段所述的保證。 「 遺失或損壞保證費用 」指業務規則第8.2.3段所述的費用。 「 拍賣品 」任何託付予邦瀚斯，供以拍賣或私人協議形式出售的任何物品（而凡提述任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。 「 汽車圖錄費 」作為邦瀚斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦瀚斯的費用。 「 New Bond Street 」指邦瀚斯位於 101 New Bond Street, London W1S 1SR的拍賣場。 「 名義收費 」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。 「 名義費用 」賣家應付予邦瀚斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。 「 名義價格 」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。 「 競投人通告 」刊印於本公司圖錄前部的通告。 「 買價 」成交價與成交價的稅項相加的總數。 「 底價 」拍賣品可予出售的最低價格（不論以拍賣或私人協議形式）。 「 拍賣會 」由邦瀚斯提供以作銷售拍賣品的拍賣會。 「 出售所得款項 」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。 「 賣家 」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦瀚斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。 「 專家查驗 」由專家對拍賣品進行目視查驗。 「 郵票 」指於專門郵票拍賣會提供以作銷售的郵票。 「 標準查驗 」由並非專家的邦瀚斯職員對拍賣品進行目視查驗。 「 儲存合約 」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。 「 儲存承辦商 」於圖錄指明的公司。 「 稅項 」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、				
	環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。 「 恐怖主義 」指任何恐怖主義行為或該等行為的威脅，無論任何人單獨行動或代表或與任何組織及/ 或政府有關而行動，為政治、宗教或思想或類似目的，包括，但不限於，企圖影響任何政府或使公眾或任何部份公眾陷入恐慌。 「 信託帳戶 」邦瀚斯的銀行帳戶，就任何拍賣品所收買價的所有有關項款均收入該帳戶，該帳戶為與邦瀚斯正常銀行帳戶有所區別及獨立的帳戶。 「 網站 」網址為www.bonhams.com的邦瀚斯網站。 「 撤銷通知 」賣家向邦瀚斯發出的書面通知，以撤銷由邦瀚斯出售拍賣品的指示。 「 不設底價 」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協議形式）				
	詞彙 以下詞句有特定法律涵義，而閣下可能對該等涵義並不熟悉。下列詞彙乃為協助閣下了解該等詞句，惟無意就此而限制其法律上的涵義： 「 藝術家轉售權 」：按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。 「 受託保管人 」：貨品所交託的人士。 「 彌償保證 」：為保證使該彌償保證受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。 「 互爭權利訴訟 」：由法院裁定拍賣品擁有權誰屬的訴訟。 「 投得 」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。 「 留置權 」：管有拍賣品的人士保留其管有權的權利。 「 風險 」：拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。 「 所有權 」：拍賣品擁有權的法律及衡平法上的權利。 「 侵權法 」：對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。 香港法例第26章貨品售賣條例				
	以下為香港法例第26章貨品售賣條例的摘錄： 「第14條有關所有權等的隱含責任承擔 (1) 除第(2)款適用的售賣合約外，每份售賣合約均有一— (a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及 (b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。 (2) 如售賣合約所顯示或從合約的情況所推定的意向，是賣方只轉讓其本身的所有權或第三者的所有權，則合約中有一— (a) 一項隱含的保證條款：賣方所知但不為買方所知的所有押記或產權負擔，在合約訂立前已向買方披露；及 (b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品— (i) 賣方；及 (ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及 (iii) 任何透過或藉着賣方或第三者提出申索的人，而該項申索並非根據在合約訂立前已向買方披露或已為買方所知的押記或產權負擔而提出的。				

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection
Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, Bonhams (Hong Kong) Limited. 11th Floor, Six Pacific Place, No. 50 Queen's Road East, Hong Kong or by e-mail to info.hk@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box

Notice to Bidders.
At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful
I will collect the purchases myself
Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in HK\$ (excluding premium)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond	Please include delivery charges (minimum charge of £20 + VAT)

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 11/F, Six Pacific Place, 50 Queen's Road East, Hong Kong. Tel: +852 2918 4321, bids.hk@bonhams.com
Bonhams (Hong Kong) Limited. 11/F, Six Pacific Place, 50 Queen's Road East, Hong Kong. Company Number 1426522.

Paddle number (for office use only)			

Bonhams

登記及競投表格

邦瀚斯
(出席者 / 書面競投 / 電話競投) 請選擇競投方法

此次拍賣會，包括所有投標和購買，均受邦瀚斯的銷售條件約束。您應該在出價前閱讀相關銷售信息及條款，並確保您了解任何購買應支付的費用。本條款還規定了投標人和買家的某些承諾，並限制邦瀚斯對您的責任。請注意，所購拍品的發票將以本表格所示的姓名開具，并且只接受從該姓名（或公司名稱，如果代表該公司出價）名下的賬戶中付款。

數據保護
如果我們在您注冊或向我們投標時獲得有關您的任何個人信息，我們將僅根據我們的隱私政策的條款使用它。您可以在我們的網站 (www.bonhams.com) 上找到我們隱私政策的副本，或通過郵寄方式向客戶服務部索取，地址為香港皇后大道東50號太古廣場六座十一樓Bonhams (Hong Kong) Limited. 公司編號1426522，或通過電子郵件發送至 info.hk@bonhams.com。

根據您之前與我們的互動，我們可能會不時向您提供我們認為您可能感興趣的商品和服務信息。您可以隨時選擇不接收這些通信。如果您不想收到此類通訊，請勾選此框

投標人須知
在銷售前至少24小時，您必須提供政府簽發的帶照片的身份證件，例如護照或駕駛執照，以及 - 如果身份證件中未包含 - 地址證明，例如當前的水電費賬單或銀行卡/信用卡賬單。公司客戶還必須提供公司註冊文件、實益擁有人擁有公司 25% 或以上股份的證明文件以及指定個人行事權力的確認書。未能提供這些文件可能會導致您的投標不被處理。無法在銷售前提供文件的客戶可以選擇使用我們的信用卡驗證選項在線投標。請注意，我們保留要求銀行賬單或押金的權利。

若成功購買拍品
本人將自行提取貨品
請安排運輸公司聯繫我提供報價，我同意將本人聯繫資料交予運輸公司。

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價 (不包括買家費用)	應急競投價*

通過簽署本表格，您確認您已查看上述拍品的目錄，同意銷售條件，包括其中列出的保證，並同意支付適用買方佣金、增值稅和任何其他應付費用。這會影響您的合法權益。	
簽字:	日期:

請電郵或郵寄發送已經填妥的拍賣注冊表格
香港皇后大道東50號太古廣場六座十一樓客戶服務部 電話: +852 2918 4321, bids.hk@bonhams.com
香港皇后大道東50號太古廣場六座十一樓Bonhams (Hong Kong) Limited. 公司編號1426522

號牌 (僅供本公司填寫)			

Bonhams

拍賣會標題: 中國瓷器及工藝精品	拍賣會日期: 2025 年 5 月 5 日
拍賣會編號: 31168	拍賣會場地: 香港
如閣下未能親身出席拍賣會，請最遲於拍賣會前24小提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。	
一般競投價遞增幅度（港元）： HK\$10,000 - 20,000.....按 1,000s HK\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s HK\$50,000 - 100,000.....按 5,000s HK\$100,000 - 200,000.....按 10,000s HK\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s HK\$500,000 - 1,000,000.....按 50,000s HK\$1,000,000 - 2,000,000.....按 100,000s HK\$2,000,000以上.....由拍賣官酌情決定	
拍賣官可隨時酌情決定把任何競投價拆細。	
客戶編號	稱銜
名	姓
公司名稱 (如適用的話將作為發票收票人)	
地址	
城市	縣 / 郡
郵編	國家
流動電話	日間電話
夜間電話	
競投電話號碼（包括電話國家區號）	
電郵（大楷）	
請回答以下所有問題	
1. 已提供身份證件：政府頒發的身份證件 以及（如果該身份證件中的地址與您當前住址不符）當前住址的水電費賬單/銀行賬單。如果本賬號為公司賬號，請提供公司註冊證書、您的身份證件（如上）如果不是董事，請提供授權您代理行事的信件），以及公司受益人的文件證據。	
2. 您是否為第三方代理競拍？ 如果是，請填寫問題3。	
3. 競拍人的姓名、地址和聯繫方式（電話和電子郵件）。 競拍人的身份證件：政府頒發的身份證件以及（如果該身份證件中的地址與當前住址不符）當前住址的水電費賬單/銀行賬單。	
您是否以商業身份競拍？ 是 否	如果您在歐盟註冊了增值稅，請在此輸入您的註冊信息： / - -





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AUCTIONEERS SINCE 1793